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# CASE'S CHORUS COLLECTION

BY C. C. CASE.

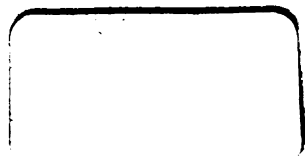


PUBLISHED BY  
**THE JOHN CHURCH COMPANY.**  
CINCINNATI. CHICAGO. NEW YORK.

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Price, 75 cents.

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# CASE'S CHORUS COLLECTION

*For the use of Choirs, Conventions, Choral Societies, Etc. Etc.*

—BY—

C. C. CASE.

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PUBLISHED BY

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## PUBLISHERS' NOTE.

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CASE'S CHORUS COLLECTION will, we believe, be warmly welcomed by Choir and Convention Singers and Teachers. The Author is a practical worker of large experience, and this experience he has brought to bear in the preparation of this book. The choicest Operatic and Oratorio Choruses will be found here, together with Glees, Part Songs and Anthems of undoubted merit. The New Music prepared expressly for this book, abounds in new and striking effects, and cannot fail to please.

We therefore most cordially commend CASE'S CHORUS COLLECTION to the Musical Public, believing it to be a valuable addition and worthy companion to those of a similar character which have preceded it.

THE JOHN CHURCH CO.

# Case's Chorus Collection.

## DAUGHTER OF ERROR.

. BISHOP.

**ff**

Daugh - ter of er - ror! Daugh - ter of er - ror! Hear, hear, trem-ble and o - bey;

**ff**

Daugh - ter of er - ror! Daugh - ter of er - ror! Hear, hear, trem-ble and o - bey;

**sva**

**ff**

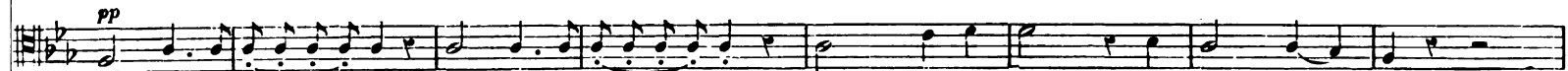
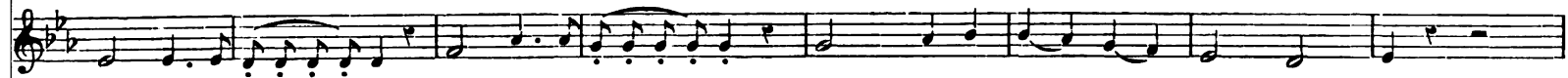
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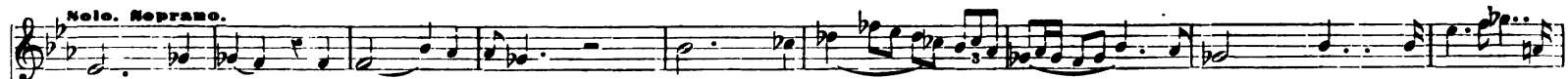
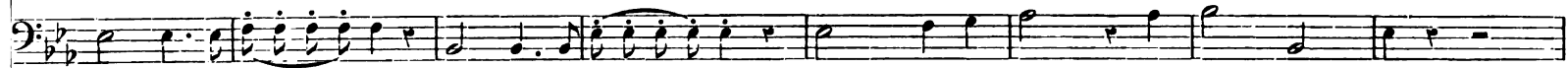
# DAUGHTER OF ERROR. Continued.



Oh! may the pen-i-ten-tial tear, Oh! may the pen-i-ten-tial tear fall till thy guilt be passed a - way!



Oh! may the pen-i-ten-tial tear, Oh! may the pen-i-ten-tial tear fall till thy guilt be passed a - way!



Hour of death and hour of ter-ror, Firm thy com - ing I . . a - wait, Firm thy coming I a -



# DAUGHTER OF ERROR. Continued.

5



wait, Firm, firm thy coming I a-wait, Firm thy coming I a-wait, Firm thy com - ing I a - wait.

**Solo. Allegro Moderato.**



And see! a cherub seems to smile; And hark! his heav'nly note I hear, As if it said, "Yet, yet a - while Endure the

**Soprano I.** *pp*

**Soprano II.** We call thee, hap - less child of er - ror! Think how near thy

**Tenor.** We call thee, hap - less child of er - ror!

**Bass.** We call thee, hap - less child of er - ror! Think how near thy cer-tain fate how

*p*

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## DAUGHTER OF ERROR. Continued.

storm 'twill quickly clear," And see! a cherub seems to smile; And hark! his heavenly note I hear, As if it said, Yet a - while endure the

Cer - tain fate; We call thee, hap - less child of er-ror! Think how near thy

Cer - tain fate; We call thee, hap - less child of er-ror! Think how near thy

Near thy cer - tain fate;

*m/f* *pp*

storm, 'twill quickly clear;" "Yet a - while endure the storm, 'twill quickly, quick-ly clear."

*Cres.* *f*

cer - tain fate, how near, how near thy cer - tain fate.

cer - tain fate, how near, how near thy cer - tain fate.

*Cres.*

# DAUGHTER OF ERROR. Concluded.

7

**Tempo Primo.**

**Moderato.**

Hour of terror! Hour of terror! Firm, thy com - - ing I a - wait, . . . thy

Daughter of er - ror! Daughter of er - ror! Think how near thy fate, thy

Daughter of er - ror! Daughter of er - ror! Think how near thy fate, thy

*pp* *ff*

This system contains five staves of music. The first three staves are vocal parts with lyrics. The fourth and fifth staves are piano accompaniment. Dynamics *pp* and *ff* are marked on the piano staves.

**Moderato.**

coming, I a - wait . . . thy coming, I a - wait . . . . . thy coming, I . . . a - wait. . . . .

cer - tain fate, thy cer - tain fate, thy cer - - - tain fate. . . . .

cer - tain fate, thy cer - tain fate, thy cer - - - tain fate. . . . .

This system contains five staves of music. The first three staves are vocal parts with lyrics. The fourth and fifth staves are piano accompaniment. The tempo marking **Moderato.** is at the top right.

## GLORIA.

UNISON. Tutti.

From Mozart's TWELFTH MASS.

Great are thy works, Je-ho - vah, Great and glorious are thy works, O Lord, glorious is thy name,

SOPRANOS SING FIRST EIGHT MEASURES FROM THE ALTO STAFF.

Great are thy works, Je-ho - vah, Great and glorious are thy works, O Lord, glorious is thy name,

is thy name, O Lord, glorious is thy name, glorious is thy name, Almighty, glorious is thy name, O Lord, glorious is thy name, O

is thy name, O Lord, glorious is thy name, glorious is thy name, Almighty

Almighty, glorious, glorious, is thy

# GLORIA. Continued.

9

Lord, glorious is thy name, O Lord, glorious is thy name, Almighty Lord; All the angels stand, stand

y, glorious is thy name, Almighty Lord; All the angels stand, stand

name, is thy name,

This musical system consists of three staves. The top staff is the vocal line, featuring a melody with various note values and rests. The middle staff is the piano accompaniment, with chords and melodic lines. The bottom staff is the bass line, providing harmonic support. The lyrics are written below the staves, with some words appearing on multiple lines.

round about thy throne, all the angels stand, stand round about thy throne; Let all nations,

round about thy throne, all the angels stand, stand round about thy throne; Let all nations,

This musical system also consists of three staves, continuing the musical composition from the first system. It includes vocal, piano, and bass parts with corresponding lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp'.



# GLORIA. Continued.

bow before thee, bow before thee, Let all, let all nations bow be-fore thee, Let all, Let all nations bow be - fore thee,

bow before thee, bow before thee, Let all nations bow be-fore thee, Let all, Let all nations bow be-fore thee,

Let all, let all nations bow be-fore thee, let all, let all nations bow be - fore thee, and declare thy won-d'rous

Let all nations bow be - fore thee, let all, let all nations bow be - fore thee, and declare thy won-d'rous

# GLORIA. Continued.

11

works, and de - clare thy won-d'rous works. We praise thee, we thank thee, we a-

works, and de - clare thy won-d'rous works. We praise thee, we thank thee, we a-

This system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The bottom staff is a piano accompaniment line. The music is in G major and 4/4 time. Dynamics include *p* (piano) and *f* (forte).

dore thee, we glo - ri - fy thee, Lord, we a-dore thee, we bless thee; Lord, we thank thee for thy great

dore thee, we glo - ri - fy thee, Lord, we a-dore thee, we bless thee; Lord, we thank thee for thy great

This system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The bottom staff is a piano accompaniment line. The music is in G major and 4/4 time. Dynamics include *p* (piano) and *f* (forte).

## GLORIA. Continued

glo - ry, for thy great glory, for thy great glory, Lord, we thank thee

glo - ry, O Lord, we thank thee, O Lord, we thank thee, Lord, we thank thee

for thy great glory, for thy great glory,

for thy great glo - ry, for thy great glo-ry, for thy great glo - ry. Great are thy works, Je-

for thy great glo - ry, for thy great glo - ry, for thy great glo - - ry. Great are thy works, Je-

SOPRANOS SING NEXT EIGHT MEASURES FROM THE ALTO STAFF.

Cres.

# GLORIA. Continued.

13

ho - vah, Great and glorious are thy works, O Lord, throughout all the world.

ho - vah, Great and glorious are thy works, O Lord, throu out all the world.

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: 'ho - vah, Great and glorious are thy works, O Lord, throughout all the world.' The second staff has a similar melody but with a different phrasing of the lyrics: 'ho - vah, Great and glorious are thy works, O Lord, throu out all the world.'

glorious is thy name, is thy name, O Lord, glorious is thy name, Blessing and honor be to God, forever and ever,

glori-ous is thy name, is thy name, O Lord, glorious is thy name, Blessing and honor be to God, forever and ev-er,

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The music continues from the previous system. The lyrics are: 'glorious is thy name, is thy name, O Lord, glorious is thy name, Blessing and honor be to God, forever and ever,'. The second staff has a similar melody but with a different phrasing of the lyrics: 'glori-ous is thy name, is thy name, O Lord, glorious is thy name, Blessing and honor be to God, forever and ev-er,'.

## GLORIA. Concluded.

for - ev - er, ev - er more, for - ev - er, ev - er more. Blessing and honor be to God for - ev - er and ev - er -

for - ev - er, ev - er more, for - ev - er, ev - er more Blessing and honor be to God for - ev - er and ev - er -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests. The lyrics are written below the notes.

more. Blessing and hon - or be to God for - ev - er and ev - er more, blessing for - ev - er and ev - er more.

more. Blessing and hon - or be to God, for - ev - er and ev - er more, blessing for - ev - er and ev - er. more.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the notes. The music concludes with a double bar line and repeat signs.

# THE LARK. Chorus in Canon Form.

15

MENDELSSOHN.

Become thoroughly acquainted with this beautiful composition: the laws of the Canon have no shackles for its author. It should be sung without instrumental accompaniment.

Soprano & Alto.

*Allegro.*



What mel - o - dy, hark! 'Tis thou, mer - ry lark, Thy car - ols so joy - ous out - pour - ing! I join in thy song, By thee borne a - long, To -



geth - er we mount upward soar - ing, To - geth - er we mount upward soar - ing. What mel - o - dy, hark! 'Tis thou, mer - ry

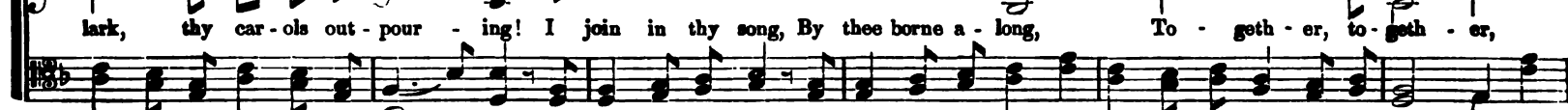
Tenor & Bass.



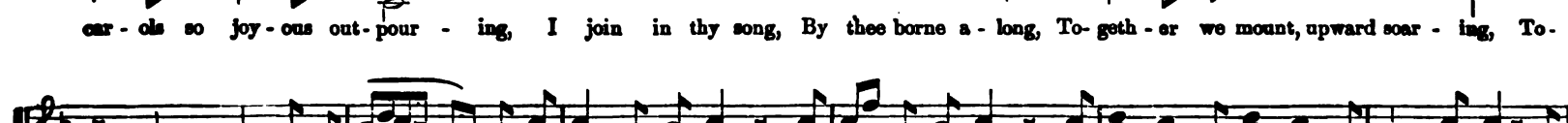
What mel - o - dy, hark! 'Tis thou, mer - ry lark, Thy



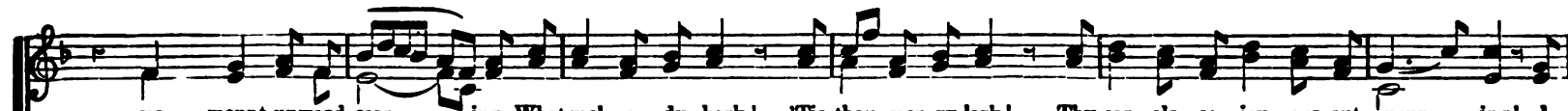
lark so joy - ous. To - geth - - er



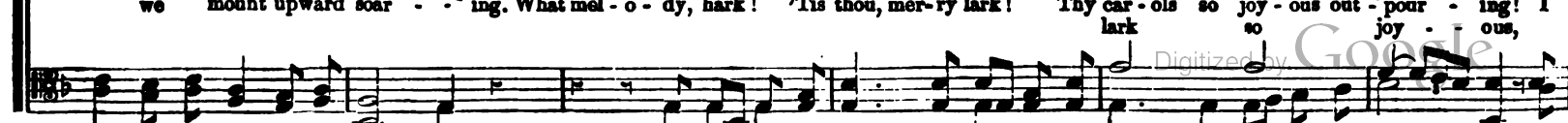
lark, thy car - ols out - pour - ing! I join in thy song, By thee borne a - long, To - geth - er, to - geth - er,



car - ols so joy - ous out - pour - ing, I join in thy song, By thee borne a - long, To - geth - er we mount, upward soar - ing, To -



we mount upward soar - - ing. What mel - o - dy, hark! 'Tis thou, mer - ry lark! Thy car - ols so joy - ous out - pour - ing! I



- geth - er we mount upward soar - ing What mel - o - dy, hark! 'Tis thou, mer - ry lark! Thy car - ols out - pour - ing!

## THE LARK. Concluded.



join in thy song, By thee borne a - long, To - geth - er we mount up - ward soar - ing, To - geth - er we mount up - ward soar - ing.

To - geth - er, to - geth - er we mount up - ward soar - ing.

To - geth - er we mount up - - - - ward soar - - ing.

To - geth - er, to - geth - er,..... To - geth - er we mount up - ward soar - - ing.

We mount up - ward soar - - ing.

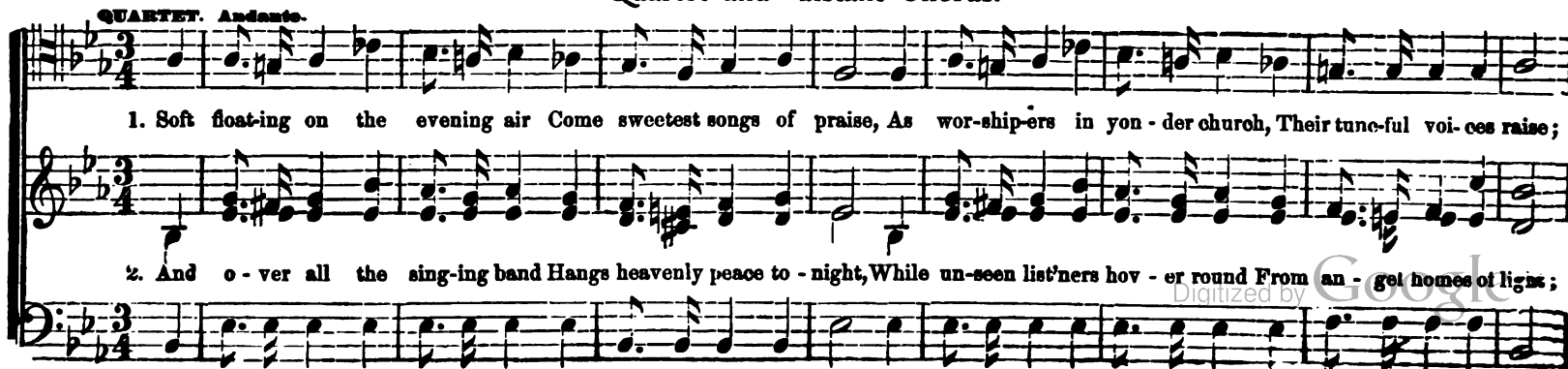
Words, J. R. MURRAY.

## SOFT FLOATING ON THE AIR.

Music, F. W. ROOR.

Quartet and distant Chorus.

**QUARTET. Andante.**



1. Soft float-ing on the evening air Come sweetest songs of praise, As wor-ship-ers in yon - der church, Their tune-ful voi-ces raise;

2. And o - ver all the sing-ing band Hangs heavenly peace to - night, While un-seen list'ners hov - er round From an - gel homes of light;

They sing of bet - ter lands than this, They sing of bet - ter love— Of rest to come, and per - fect bliss In homes prepared a - bove.

"How gen - tle God's commands," they say, "How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care."

This musical system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

**QUARTETTE.** *When singing with the Chorus, very light and distinct.*

*The Quartette will commence their second verse just before the Chorus closes, as indicated by the small notes.*

Hark! soft float - ing on the air, hark! hark! The evening song! The evening song of praise, hark! hark! hark! hark!

Hark! soft float - ing on the air, hark! hark! The evening song! The evening song of praise, hark! hark! hark! hark!

This section features a quartette with four staves. The lyrics are repeated across the staves. The musical notation includes vocal lines and piano accompaniment. The key signature remains two flats, and the time signature is 4/4.

**CHORUS.**

*Humming with mouth shut, to represent distant music.*

*[For the ending let the Chorus repeat the last half of the tune without the Quartette, a little slower and dying away.]*

This section features a chorus with two staves. The musical notation consists of humming lines, represented by short horizontal strokes. The key signature remains two flats, and the time signature is 4/4.



## THE FLOWER DANCE.

G. F. Root.

Waltz movement.  
SOPRANO.

From an organ duet. In the "Model Organ Method," (page 138), which duet may be played with this chorus.

**ALTO.**

To the dance, to the flow - er dance fair,..... On the green,..... on the green,..... All the

**T. & B.**

Will you, will you, to the, to the, flower, on the, to the, flower on the all the,

Come, come, come, dance, fair, dance, green, fair, dance, green,

young and the old will be there,..... With a crown for our beau-ti - ful queen..... Tra la la la la la la la la la

and the, will be, will be, with a, for our, for our beau-ti - ful queen. Tra la la la la la la la la la

young, old, there, there, crown, queen, queen.....

la la..... To the green,..... To the green..... Tra la la la la la la la la la la la la..... Bring a

la la To the tra la, To the, tra la, tra la la la la la la la la la la la la Bring a

la la green la green la la

# THE FLOWER DANCE. Continued.

19

crown for our beau - ti - ful queen.....

Now the full..... tide of song,.....

Loudly swelling is

for our, for our beau - ti - ful queen.

Now the, tide of, now the, tide of, tide of, swelling,

crown, queen, queen.....

full, song, full, song, song,

tell - ing Of hearts beating high, as its wave..... rolls a - long..... Thro' the blue of the clear summer sky.....

tell - ing, beat - ing, as its, roll - ing, roll - ing, roll - ing, thro' the, thro' the of the clear summer sky.

loud, hearts, high, wave, on, on, on, blue, blue, sky.....

To the dance, to the flow er dance fair,..... On the green,..... on the green,..... Be the gay - est and

will you, to the, flow - er, on the, yes the, flow - er, on the, and be, yes the

dance, come, fair, dance, green, fair, dance, green, gay,

## THE FLOWER DANCE. Concluded.

*Ending after repeat.*

hap - pi - est there..... While we crown her, our beau-ti - ful queen..... Come, come, come....

gay - est, while we, while we, crown our, crown our beau-ti - ful queen. Will you, will you come....

gay, there, crown, crown, queen, queen..... Come, come, come....

## SUSIE. C. M.

MRS. C. C. CASE.

*Moderato.*

1. There is an eye that nev - er sleeps Beneath the wing of night; There is an ear that nev - er shuts When sink the beams of light.

2. There is an arm that nev - er tires When human strength gives way; There is a love that nev - er fails When earthly loves de - cay.

3. That eye is fixed on seraph throngs; That arm up - holds the sky; That ear is filled with an - gel songs; That love is throned on high.

# THE WINDS.

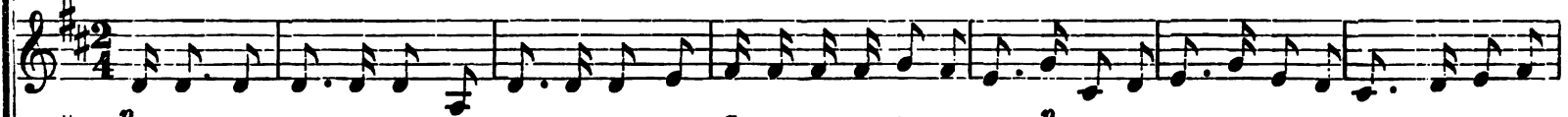
21

From "Carmen," arranged by GEO. F. ROOT.

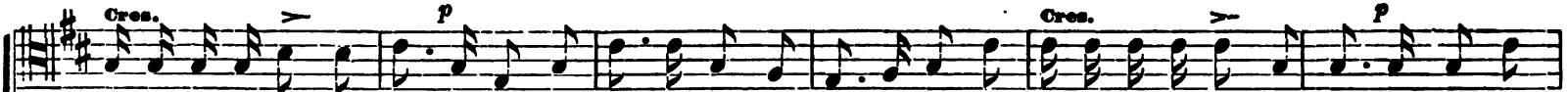
Glojoso.



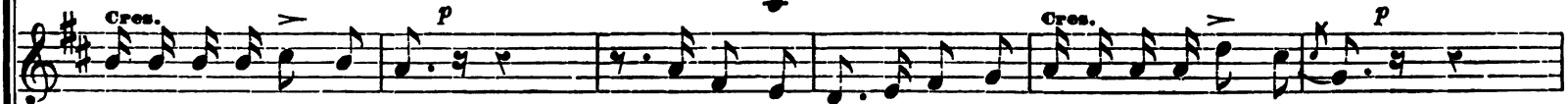
The South Wind sings of hap - py springs And bright hued summers on their joyous way, The South Wind smells of blossom bells, And all the



The South Wind sings of hap - py springs And bright hued summers on their joyous way, The South Wind smells of blossom bells, And all the



mer-ry, mer-ry meads of May; The West Wind breathes of sun-set heaths, And crown-ed glo-ries of the wood-land old, The West Wind



mer-ry mer-ry meads of May; of sun-set heaths, And crown-ed glo-ries of the wood-land old,



## THE WINDS. Continued.

flies from au-tumn skies, And sun-clouds ov-er-laid with shin-ing gold. The East Wind shrills,

The East Wind shrills, o'er des-ert

from au-tumn skies, And sun-clouds ov-er-laid with shin-ing gold. The East Wind shrills,

o'er des-ert hills, The East Wind moans, . . . o'er sea-blanch'd bones; The North Wind sweeps from crystal

hills The East Wind moans, . . . o'er sea-blanch'd bones; The North Wind sweeps from crystal

hills . . . The East Wind moans . . . o'er sea-blanch'd bones. . . The North Wind sweeps from crystal

# THE WINDS. Concluded.

23

From here, sing the first section as Da Capo directs, and then go from the word "gold" to the Coda to end with.  
D.C.

deep's, The North Wind blows o'er drifted snows, The North Wind blows o'er drifted snows, O'er drifted snows, o'er drifted snows.

But, oh.... D.C.

deep's, The North Wind blows o'er drifted snows, The North Wind blows o'er drifted snows, O'er drifted snows, o'er drifted snows.

This system consists of three staves of music in G major. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics and a 'D.C.' (Da Capo) instruction. The third staff is a bass line. The music features a repeating melodic phrase.

*m* CODA. *f* *m* *f* *m* Cres. *ff*

With shining gold, with shining gold, with shining gold, with shining gold, And sun-clouds overlaid with shining gold, with shin - ing gold.

*m* *f* *m* *f* *m* Cres. *ff*

With shining gold, with shining gold, with shining gold, with shining gold, And sun-clouds overlaid with shining gold, with shin - ing gold.

This system consists of three staves of music in G major. The first staff is a vocal line with lyrics and dynamic markings. The second staff is a vocal line with lyrics and dynamic markings. The third staff is a bass line. The music features a repeating melodic phrase.

## AWAY AT BREAK OF DAY.

G. C. CASE

*Allegretto.*

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

at break of day; we'll roam,

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheerful song we'll bound a-long, And hail the ear - ly morn.

at break of day, we'll roam;

A - way, a - way at break of day, A - way, a - way at break of day;

A - way . . . at break of day, . . . A - way . . . at break of day,

A - way, a - way at break of day. A - way, a - way at break of day;

A - way, a - way at break of day, A - way, a - way at break of day;

A - way . . . at break of day, A - way, a - way, . . .

A - way, a - way at break of day, A - way, a - way at break of day;

A - way at break of day, . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

A - way at break of day, . . . O'er hill and vale we'll roam, . . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

at break of day, we'll roam;

*Repeat pp*

A-way to the fields, a-way to the fields, a-way to the fields at break of day.

A-way to the fields, a - way, . . . a-way to the fields, a - way, . . . a-way to the fields, a - way, . . . a-way at the break of day, . . .

A-way to the fields, a-way to the fields, a-way to the fields at break of day.



## AWAY AT BREAK OF DAY. Concluded.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

at break of day; we'll roam,

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheerful song we'll bound a-long, And hail the ear - ly morn.

at break of day, we'll roam;

Hail, all hail, all hail, all hail the ear-ly morn, the ear-ly morn; Hail, all hail, all hail, all hail the ear-ly morn, the ear-ly morn.

Hail, hail, hail, hail the ear-ly morn, the ear-ly morn; Hail, hail, hail, hail the ear-ly morn, the ear-ly morn.

Hail, all hail, all hail, all hail the ear-ly morn, the ear-ly morn; Hail, all hail, all hail, all hail the ear-ly morn, the ear-ly morn.

# IN HEAVENLY LOVE ABIDING.

27

WENDELSSOHN. Newly arranged.

*p Andante non lento.*

*acc.*

*f*

*p*

1. In heav-en-ly love a-bid-ing, No change my heart shall fear, And safe is such con-fid-ing, For noth-ing chan-ges

2. Wher-ev-er he may guide m, No want shall turn me back; My Shep-herd is be-side me, And noth-ing can I

3. Green pas-tures are be-fore me, Which yet I have not seen; Bright skies will soon be o'er me, Where dark-est clouds have

here. The storm may roar..... with-out me, My heart may low be laid, But God is round a-

lack. His wis-dom ev-er wak-eth, His sight is nev-er dim; He knows the way he

3. My hope, etc. *acc.*

been.

1. The storm may roar with-out me,  
2. His wis-dom ev-er wak-eth,  
3. My hope I can-not meas-ure,

My path to life is free, My Sav-ior has my

1. The storm may roar with-out me,  
2. His wis-dom ev-er wak-eth,  
3. My hope I can-not meas-ure,

bout me, And can I be dis-mayed? But God is round a-bout me, And can I be dis-mayed?

tak-eth, And I will walk with him; He knows the way he tak-eth, And I..... will walk with him.

treas-ure, And he will walk with me; My Sav-ior has my treas-ure, And he will walk with me.

bout tak treas : : me, eth, ure, But He knows the way he tak eth, ure, And can I will be walk dis-mayed? with him. with me.

## GRANDLY THOU FLOWEST.\*

Words written expressly for this work by FRANK FOREST.

Arr. from VERDI's opera of "Ernani," by H. R. PALMER.

*Adagio.*

Grand - ly shou flow - est, "Fa - ther of wa - ters," Down from the mountains, and on to the

The first system of the musical score is in 4/4 time, featuring a vocal line with a melodic line and a piano accompaniment with a steady eighth-note pattern. The lyrics are: "Grand - ly shou flow - est, 'Fa - ther of wa - ters,' Down from the mountains, and on to the".

o - cean; Proud - ly thou bear - est forth on thy bo - som, Rich - est of treas - - ures, the fruits of the plain; Proudly thou

The second system continues the melody. The lyrics are: "o - cean; Proud - ly thou bear - est forth on thy bo - som, Rich - est of treas - - ures, the fruits of the plain; Proudly thou". A piano dynamic marking (*pp*) is present at the end of the system.

bear - est forth on thy bosom, Rich - est of treas - ures, the fruits of the plain, Feed - ing the na - tions of earth as thou

The third system concludes the piece. The lyrics are: "bear - est forth on thy bosom, Rich - est of treas - ures, the fruits of the plain, Feed - ing the na - tions of earth as thou".

\* An apostrophe to the Mississippi River

# GRANDLY THOU FLOWEST.—Continued.

29

From hill - side and val - ley, from moun - tain and plain, Grand - ly thou flow - est, "Fa - ther of  
flow - est From hill - side and val - ley, from moun - tain and plain, Grand - ly thou flow - est "Fa - ther of

8va.....

Octaves.....

This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a series of sixteenth-note runs in the right hand and eighth-note runs in the left hand, marked with 'cres' and 'f'.

Small notes to be sung by Solo Soprano.

moun tains, Proudly thou bearest

wa - ters," Down from the moun - tains, thro' valleys and on to the o - cean, Proud - ly thou bear - est forth on thy

8va..... loco.

Octaves.....

This system continues the musical score. It includes vocal parts with lyrics and piano accompaniment. The piano part continues with similar sixteenth-note and eighth-note patterns, marked with 'p' and 'pp'. The system concludes with a 'Solo' section for the soprano voice, indicated by 'Soli.' and 'Proudly thou bearest'.

## GRANDLY THOU FLOWEST.—Continued.

Chorus. *f*

forth on thy bo-som, Thou bear - - est thy treas - ures un - told, un - - told.

bo - som treas - ures un - told, Thou bear - - - est thy treas - ures un told, thy treas - ures un - told.

forth on thy bo-som, un - - told.

Soli.

Thy treasures flow from the mountains and valleys, Thou feedest the nations of earth from thy

Soli. *cresc. più di moto.*

Thy treasures flow from the mountains and val - leys, Thou feedest the nations of earth from thy stores,

mountains and valleys, feedest the nations,

# GRANDLY THOU FLOWEST.—Concluded.

81

*Chorus.* *Small notes for Solo voice.*

stores. Thou feed-est the na-tions of earth from thy stores, Thou feed-est the na-tions of earth from thy treas-ures un-  
*pp* *morendo*

Flow on, thou might-y riv-er, flow, *f* *pp*  
*cres* Thou feed-est the na-tions of earth from thy stores, Thou feed-est the na-tions of earth from thy treas-ures un-  
*pp* *morendo*

*Solo.*  
*f* *pp* *morendo*

*Octaves.....*

told. Flow on, thou might-y riv-er, flow.....  
*cres* *cres* *f*

told. Flow on, thou might-y riv-er, flow.....  
*f*

Flow on, thou might-y riv-er, flow.....  
*f*

*Octaves.....*

## GALLANT AND GAILY. Glee.

W. HORSLEY.

*And.* *f* 1st time. 2d time. *p*

Gal-lant and gai - ly On the waves rid - ing, Spir - its of o - cean, Come to my call; call; Night - ly and dai - ly, Thro' the deep glid - ing,

Gal-lant and gai - ly On the waves rid - ing, Spir - its of o - cean, Come to my call; call; Night - ly and dai - ly, Thro' the deep glid - ing,

Night - ly and dai - ly,

*Ora.* 1st time. 2d time.

Swift as in mo - tion, ye cir - cle, ye cir - cle this ball; ball. Skim - -

Swift as in mo - tion, Swift as in mo - tion, ye cir - cle this ball; ball. War - ble a cho - rus, pass - ing be - fore us, Skim - ming

*Ora.* *Slow and with expression.*

Swift as in mo - tion, Swift as in mo - tion, ye cir - cle this ball; ball. War - ble a cho - rus, pass - ing be - fore us, Skim - ming

Swift as in mo - tion, ye cir - cle, ye cir - cle this ball; ball. Skim - ming the

ming, Skim-ming the green, where the moonbeams sleep, where the moonbeams sleep, where the moonbeams sleep. *pp* Hol - low shells

green, the green, where the moon - beams sleep, where the moonbeams sleep, where the moonbeams sleep. *pp*

Skimming the green, where the moon - beams sleep, where the moonbeams sleep, where the moonbeams sleep. *pp*

green, where the moon - beams sleep, . . . . . where the moonbeams sleep. Hol - low shells sound - ing,

sound - - ing, *f* Hol - low shells sound - - ing, *Cres.* sound - ing, charms in - to pleas - ure the

Ech-o rebounding, Ech-o rebounding, charms in - to pleas-ure, charms in - to pleas - ure the tur - bu - lent *f*

Ech-o rebounding, Ech-o rebounding, charms in-to pleas - ure the tur-bu-lent, tur - bu - lent *f*

sound - - ing, Hol - low shells sound - - ing, sound - ing, charms in - to pleas - ure the



## GALLANT AND GAILY. Continued

tur - bu-lent deep, Hol-low shells sound - - - ing, charms in - to pleas-  
 deep, the tur - bu-lent deep, Ech - o rebounding, re-bound - ing, Ech - o rebounding, rebound - ing, charms in - to  
 deep, the tur - bu-lent deep, Ech - o rebounding, rebound - ing, Ech - o rebounding, charms in - to  
 tur - bu-lent deep, Hol-low shells sound - - - ing, charms in - to pleas-

ure the tur - bulent deep, . . . charms in - to pleas - ure the tur - bu-lent deep, the tur - bu-lent deep.  
 pleas - ure the tur - bu-lent deep, charms in - to pleas - ure the tur - bu-lent deep, the tur - bu-lent deep.  
 pleas - ure the tur - bu-lent deep, charms in - to pleas - ure the tur - bu-lent deep, the tur - bu-lent deep.  
 ure the tur - bulent deep, . . . charms in - to pleas - ure the tur - bu-lent deep, the tur - bu-lent deep.

# GALLANT AND GAILY. Concluded.

35

*p Lively.* *f* *1st time. | 2d time.* *p*

Gal-lant and gai - ly On the waves rid - ing, Spir - its of o - cean, Come to my call; call; Night - ly and dai - ly, Thro' the deep glid - ing,

Gal-lant and gai - ly On the waves rid - ing, Spir - its of o - cean, Come come to my call; call; Night - ly and dai - ly, Thro' the deep glid - ing,

Night - ly and dai - ly,

*Lively.* *p*

*Cres.* *f* *p* *f*

Swift as in mo-tion, ye cir - cle, ye cir - cle this ball, Come, come, come to my call, Come, come, come to my call.

Swift as in mo-tion, Swift as in mo-tion, ye cir - cle this ball,

*Cres.* *f* *p* *f*

Swift as in mo-tion, Swift as in mo-tion, ye cir - cle this ball, Come, come, come to my call, Come, come, come to my call.

Swift as in mo-tion, ye cir - cle, ye cir - cle this ball,

*Cres.* *f* *p* *f*

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## THE LORD REIGNETH.

C. G. WILLIAMS.

*Large. f*

The Lord reigneth! Let the earth, . . . let the earth re-joyce, Let the earth, let the

The Lord reigneth! Let the earth, let the earth re-joyce, Let the earth re-joyce, let the

Let the earth, let the

*p* *pp*

earth re-joyce, The Lord reigneth; clouds and darkness round a-bout him, clouds and darkness are round a-bout him.

*p* *pp*

earth re-joyce, The Lord reigneth; clouds and dark-ness round a-bout him, clouds and darkness are round about him.

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# THE LORD REIGNETH. Continued.

37

*Little slower.* *f* *Dim.*

Righteousness and judgment, righteousness and judgment, Righteousness and judgment are the hab-i-ta-tion of his

Righteousness and judgment, righteousness and judgment, Righteousness and judgment are the hab-i-ta-tion of his

*m* *f* *Dim.*

*ff* *Slow.* *Allegro.*

throne. The Lord reigneth! Let the earth re-joice. Rejoice in the Lord, re-joice in the Lord.

throne. The Lord reigneth! Let the earth re-joice. Rejoice in the Lord, re-joice in the Lord and give

*ff* *Cres.*

Let the earth,

And give thanks at the re - membrance, the re -

And give thanks at the re -

thanks at the re-mem-brance, The re - membrance of his ho - li - ness.

and give thanks at the re - membrance of his ho - li - ness.

This system contains four staves of music. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5. The second staff is in treble clef and also begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5. The third staff is in treble clef and begins with a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5. The fourth staff is in bass clef and begins with a half note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note D4, a quarter note E-flat4, a quarter note F4, and a quarter note G4.

membrance of his ho - li - ness, Thanks, give thanks at re - membrance of his ho - li - ness, thanks, give thanks at re -

Thanks, give thanks at re-membrance of his ho - li - ness, thanks, give thanks at re -

This system contains four staves of music. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5. The second staff is in treble clef and begins with a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5. The third staff is in treble clef and begins with a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5. The fourth staff is in bass clef and begins with a half note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note D4, a quarter note E-flat4, a quarter note F4, and a quarter note G4.

# THE LORD REIGNETH. Continued.

39

membrance of his ho - li - ness; Re-joyce in the Lord, re - joice in the Lord, And give thanks, and give

re - joice And give thanks,

membrance of his ho - li - ness; Re - joice in the Lord, . . . in the Lord, and give thanks, and give

and give thanks

thanks, and give thanks at the re-membrance, at remembrance of his ho - li - ness, thanks, give thanks at re-

and give thanks.

Cres. - - - - -

thanks, and give thanks at the re - membrance, at re-membrance of his ho - li - ness, thanks, give thanks at re-

and give thanks,

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# THE LORD REIGNETH. Concluded.

membrance of his ho-li-ness, Thanks, give thanks at re-membrance of his ho-li-ness, Re-joice in the Lord.

membrance of his ho-li-ness, Thanks, give thanks at re-membrance of his ho-li-ness, Re-joice in the Lord.

## GLORIA.

Glory be to the Father, and . . . to the Son, and to the Ho-ly Ghost: }  
As it was in the beginning, is now, and . . . ev-er shall be, world with-out end. A-men. }

Glory be to the Father, and . . . to the Son, and to the Ho-ly Ghost: }  
As it was in the beginning, is now, and . . . ev-er shall be, world with-out End. A-men. }

# LEAD ME TO THE ROCK.

41

*Larghetto.*

Sopranos & Altos.

MRS. CLARA H. SCOTT.

Hear my cry, Oh, hear my cry At-tend un-to my pray'r, at-

Sopr. Solo. Obligato. With expression.

tend un-to my prayer, Attend un-to my prayer. From the end of the earth will I cry to thee, When my

*p* From the end of the earth will I cry to thee.

*p* From the end of the earth will I cry to thee.



## LEAD ME TO THE ROCK. Continued.

*Cres.*

heart is overwhelmed, When my heart is overwhelmed, From the end of the earth will I cry to thee, When my heart is over-

*p* When my heart is overwhelmed, From the end of the earth will I cry to thee.

*p* When my heart is overwhelmed, From the end of the earth will I cry to thee.

*p* When my heart is overwhelmed, From the end of the earth will I cry to thee.

*Dim.* *Sopranos & Altos.* *Andante.*

whelmed, When my heart is overwhelmed, Hear my cry, at-tend un-to my pray'r. Lead me

*Tenors & Basses.*

When my heart is overwhelmed, Hear my cry, at-tend un-to my pray'r. Lead me to the Rock,

When my heart is overwhelmed, Lead me

# LEAD ME TO THE ROCK. Concluded.

43

*Cres.*

to the Rock, to the Rock that is higher than I. Lead me to the Rock that is higher than I,

To the Rock that is high-er than I, Lead me to the Rock that is higher than I, Lead me to the

to the Rock, to the Rock that is higher than I. Lead me to the Rock that is higher than I,

*Dim.* *Rit.*

Lead me to the Rock, lead me, lead me to the Rock that is higher than I, O God, hear my cry, at-tend to my prayer!

Rock, lead me to the Rock that is higher, that is higher, that is higher than I. O God, hear me!

Lead me to the Rock, lead me, lead me to the Rock that is higher than I.

## MIGHTY JEHOVAH. Anthem.

Arranged from BELLINI.

*Allegro Maestoso.*

Might-y Je-ho-vah! Ac-cept our prais-es; God, our fa-ther O hear thy children! Un-to

Might-y Je-ho-vah! Ac-cept our prais-es; God, our fa-ther O hear thy children! Un-to

The first system of the musical score for 'Mighty Jehovah'. It consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, featuring dynamic markings *ff*, *p*, *ff*, *pp*, and *m*. The bottom staff is the bass line. The key signature has two flats, and the time signature is 2/4.

Thee we of-fer praise, Un-to Thee we of-fer praise, Un-to Thee we of-fer praise.

Thee we of-fer praise, Un-to Thee we of-fer praise, Un-to Thee . . . we of-fer praise.

The second system of the musical score. It continues the vocal and piano parts. The piano part includes markings for *Cres.* (Crescendo). The lyrics are repeated with variations. The bottom staff shows a sustained bass line.

For thy good-ness to thy chil-dren, For thy good-ness to thy chil-dren, and thy un-de-serv-ed

For thy good-ness to thy chil-dren, For thy good-ness to thy chil-dren, and thy un-de-serv-ed

The third system of the musical score. The piano accompaniment features a more active, rhythmic pattern in the middle staff. The lyrics are repeated. The bottom staff continues the bass line. A 'Digitized by Google' watermark is visible in the lower right.

# MIGHTY JEHOVAH. Continued.

45

mer-cies, we will of-fer Thee our thanks, we will of-fer, we will of-fer, we will of-fer we of-fer grateful thanks to Thee, To

We will of-fer, we will of-fer, Thee our thanks, we will of-fer grateful thanks to Thee, To

mer-cies, we will of-fer Thee our thanks, we will of-fer, we will of-fer, we will of-fer we of-fer grateful thanks to Thee, To

**ff** **1st.** **2d.**

Thee we of-fer grateful thanks, Thanks, grate-ful thanks, grate-ful thanks to Thee, to Thee our grateful thanks, our grateful thanks.

**ff**

Thee we of-fer grateful thanks, Thanks, grate-ful thanks, grate-ful thanks to Thee, to Thee our grateful thanks, our grateful thanks.

**Solo for BARITONE.**

O sing prais - es, to His ho - ly name, and rejoice in His mer - cy, sing to Him with lute and harp, call up-on His name, and rejoice in

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Cello voce.

## MIGHTY JEHOVAH. Continued.

SOLO.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the lyrics: "Him. With thanksgiving, and with gladness, Oh sing praises, with joy and gladness, with thanksgiving, and with". The second staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: "CHORUS. Tenor. With thanksgiving, and with gladness, Oh sing praises, Oh sing praises, with thanksgiving,". The third staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: "Sopr. and Alto. With thanksgiving, and with gladness, Oh sing praises, Oh sing praises, with thanksgiving,". The fourth staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: "With thanksgiving, and with gladness, Oh sing praises, Oh sing praises, with thanksgiving,". The fifth staff is a bass line with a bass clef and a key signature of one flat, containing the lyrics: "With thanksgiving, and with gladness, Oh sing praises, Oh sing praises, with thanksgiving,".

Him. With thanksgiving, and with gladness, Oh sing praises, with joy and gladness, with thanksgiving, and with

CHORUS. Tenor. With thanksgiving, and with gladness, Oh sing praises, Oh sing praises, with thanksgiving,

Sopr. and Alto. With thanksgiving, and with gladness, Oh sing praises, Oh sing praises, with thanksgiving,

With thanksgiving, and with gladness, Oh sing praises, Oh sing praises, with thanksgiving,

With thanksgiving, and with gladness, Oh sing praises, Oh sing praises, with thanksgiving,

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: "gladness, Oh sing praises un-to his name, Oh sing praises to his name with lute and". The second staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: "and with gladness, Oh sing prais - es, to his name, Oh sing to his name with lute and". The third staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: "and with gladness, Oh sing prais - es, to his name, Oh sing to his name with lute and". The fourth staff is a vocal line with a treble clef and a key signature of one flat, containing the lyrics: "and with gladness, Oh sing prais - es, to his name, Oh sing to his name with lute and". The fifth staff is a bass line with a bass clef and a key signature of one flat, containing the lyrics: "and with gladness, Oh sing prais - es, to his name, Oh sing to his name with lute and".

gladness, Oh sing praises un-to his name, Oh sing praises to his name with lute and

and with gladness, Oh sing prais - es, to his name, Oh sing to his name with lute and

and with gladness, Oh sing prais - es, to his name, Oh sing to his name with lute and

and with gladness, Oh sing prais - es, to his name, Oh sing to his name with lute and

and with gladness, Oh sing prais - es, to his name, Oh sing to his name with lute and

harp, O praise His ho - ly name.

harp, praise His name. O be joy - ful in the Lord, sing praises un - to Him, ye na - tions, O be

harp, praise His name. O be

Sing, re - joice and praise His name, Sing re - joice and praise His

joy - ful in the Lord, sing praises un - to Him, all lands, Sing, re - joice and praise His name, Sing re - joice and praise His

joy - ful in the Lord, sing praises un - to Him, all lands, Sing, re - joice and praise His name, Sing re - joice and praise His

## MIGHTY JEHOVAH. Continued.

BARITONE SOLO.

name, His ho - ly name. O sing prais - es, to His ho - ly name, and re - joice in His

name, His ho - ly name.

name, His ho - ly name.

mer - cy, sing to Him with lute and harp, call up - on His name, and re - joice in

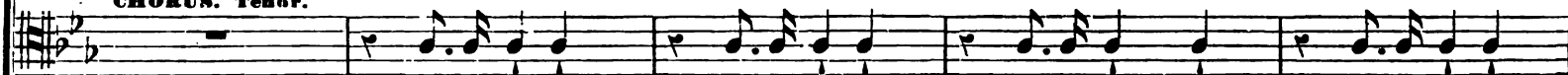
# MIGHTY JEHOVAH. Continued.

49

SOLO.



Him. With thanksgiving, and with gladness, Oh sing prais - es, with joy and gladness, with thanks-  
CHORUS. Tenor.

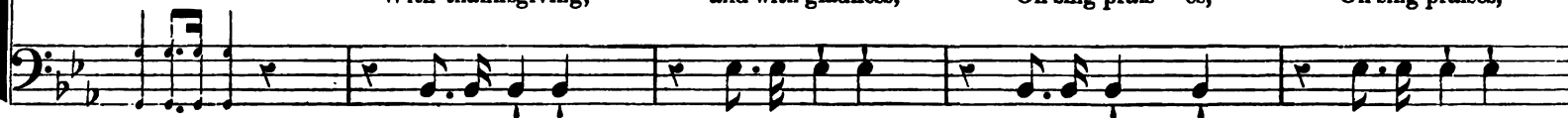


With thanksgiving, and with gladness, Oh sing prais - es, Oh sing praises,

Sopr. and Alto.



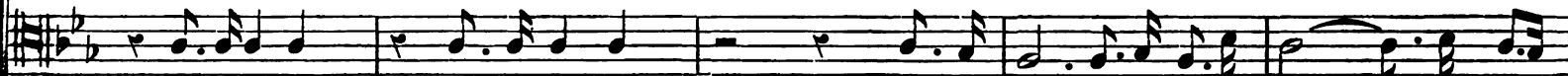
With thanksgiving, and with gladness, Oh sing prais - es, Oh sing praises,



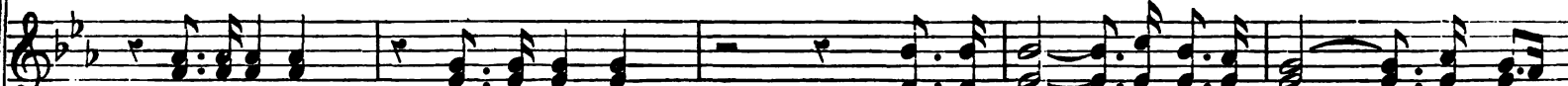
giv - ing, and with gladness, Oh sing prais-es un - to his name, Oh sing prais-es



with thanksgiving, and with gladness, Oh sing prais - es, to his name, Oh sing



with thanksgiving, and with gladness, Oh sing prais - es, to his name, Oh sing





## MIGHTY JEHOVAH. Continued.

to his name with lute and harp, Oh, praise his ho - ly name.

Oh, be joy - ful in the Lord, sing praises un-to him, ye nations, Oh, be

to his name with lute and harp, praise his name.

This system consists of four staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C).

Sing, rejoice, and praise his name, Sing, rejoice, and praise his name,

joy-ful in the Lord, sing praises un-to him, all lands, Sing and re-

Sing, rejoice, and praise his name, Sing, rejoice, and praise his name, Sing and re-

This system consists of four staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C).

# MIGHTY JEHOVAH. Concluded.

51

Oh, sing prais-es to his name, sing prais - es to his name, Sing praises to his ho-ly name, sing praises to his name.

joice, praise his name, sing prais es to his name, Sing praises to his ho - ly name, sing praises to his name.

joice, praise his name, sing prais - es to his name, Sing praises to his ho - ly name, sing praises to his name.

## THE LORD'S PRAYER.

TALLIS.

1. Our Father which art in heaven, hallowed be thy name; Thy kingdom come, Thy will be done in earth as it is in heaven.

2. Give us this day our dai - ly bread; And forgive us our debts, as we for- give our debtors.

3. And lead us not into temptation, but deliver us from evil; For thine is the kingdom, and the power, and the glory for- ever. A - men.

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## DROPS OF RAIN.

DUTHIE.

J. LEMMENS.

Pit, pat, pit, pat, pit, pat, pit, pat, there falls the rain, With a mel-an-chol-y drip, Pit, pat, pit, pat, there falls the rain  
 With gen-tle sound, When the grass is tall and rank, With gen-tle sound,

*Animate. pp* *mf* *p* *sf* *pp* *mf*

1. There falls the rain, With a mel-an-chol-y drip, Pit, pat, pit, pat, pit, pat, pit, pat, there falls the rain  
 2. With gen-tle sound, When the grass is tall and rank, With gen-tle sound,

Pit, pat, pit, pat, pit, pat, pat, pat, there falls the rain, With a mel-an-chol-y drip, Pit, pat, pit, pat, pit, pat, pit, pat, there falls the rain  
 With gen-tle sound, When the grass is tall and rank, With gen-tle sound,

*Animate. pp* *mf* *p* *sf* *mf*

From the roof's o'erhanging lip, Pit, pat, pit, pat, pat, pit, pat, there falls the rain, With a mel-an-chol-y drip, There falls the rain,  
 When the for-est glades are dank, With gen-tle sound, When the for-est glades are dank, With gen-tle sound,

*sf* *pp* *mf* *p* *sf* *Cres.*

From the roof's o'erhanging lip, There falls the rain, With a mel-an-chol-y drip, There falls the rain,  
 When the for-est glades are dank, With gen-tle sound, When the for-est glades are dank, With gen-tle sound,

From the roof's o'erhang-ing lip, Pit, pat, pit, pat, pit, pat, pit, pat, there falls the rain, With a mel-an-chol-y drip, Pit, pat, pit, pat, pit, pat, pit, pat,  
 When the for-est glades are dank, With gen-tle sound, When the for-est glades are dank,

*sf* *pp* *mf* *p*

## DROPS OF RAIN. Continued.

From the roof's o'erhang-ing lip; When the for-est glades are dank; There falls the rain Back to streaming earth a-gain; With gen-tle sound, And the sky is walled around; There falls the rain Back to streaming earth a-gain; With gen-tle sound, And the sky is walled around;

pit, pat, pit, pat, pit, pat, pit, pat, There falls the rain Back to streaming earth a-gain; With gen-tle sound, And the sky is walled a-round; pit, pat, pit, There falls the rain Back to streaming earth a-gain; With gen-tle sound, And the sky is walled around;

*pp*

Where the yel - low leaves are ly - ing, Where the au - tumn flowers are dy - ing, While winds are sigh - ing,  
With a fort - ress high and lead - en, Which the sick - ly sun - beams red - den, The drift leaves dead - en,

*Cres.*

*pp*

Where the yel - low leaves are ly - ing, When the au - tumn flowers are dy - ing, While winds are sigh - ing,  
With a fort - ress high and lead - en, Which the sick - ly sun - beams red - den, The drift leaves dead - en,

*pp*

Pit, pat, pit, pat, pit, pat, pit, pat, pit, pit, pat, pat, pit, pat, pat, pit, pat, pit, pat, pit, pat, pat,

*p*

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## DROPS OF RAIN. Concluded.

while winds are sigh - ing, Grief - notes in a sol - emn strain, Grief - notes in a sol - emn strain.  
 the drift leaves dead - en Its mu - sic ere it reach the ground, Its mu - sic ere it reach the ground.

while winds are sigh - ing, Grief - notes in a sol - emn strain, Grief - notes in a sol - emn strain.  
 the drift leaves dead - en Its mu - sic ere it reach the ground, Its mu - sic ere it reach the ground.

pit, pat, pit, pat, pit, pat, pit, pat, Grief - notes in a sol - emn strain, Pit, pat, pit, pat, Grief - notes in a sol - emn strain.

## COME UNTO ME. Chant.

C. C. CASE.

- |  |   |  |   |  |
|--|---|--|---|--|
| 1. Come unto me, all ye that labor and are heav-y laden,   | } | Come unto me, all ye that labor and are heavy laden, and | } | I will give you rest. A-men.           |
| 2. Take my yoke and learn of me, for I am meek and         |   | lowly in heart,  |   | rest un - to your souls.               |
| 3. For my yoke is easy, and my burden is light,            | } | And ye shall find  | } | easy and my burden is light.           |
| 4. And the spirit and the bride say come, and let him that |   | For my yoke is   |   | And let him that is a-thirst come, and |
| say come,  | } | whosoever will, let him take the                         | } | water of life . . freely. A-men.       |

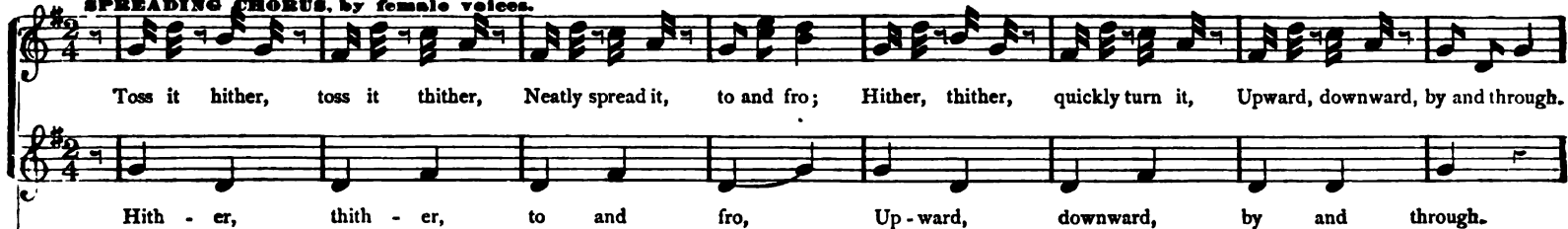
# THE MUSIC OF THE HAY-FIELD. Double Chorus.

55

GEO. F. ROOT.

Let the Mowing Chorus be sung first alone, twice through—once diminishing, from very loud to very soft, and once singing from very soft to very loud, to represent the gradual mowing away to a distant part of the field, and the gradual return. The diminuendo and crescendo must be from beginning to end each time, very long and very gradual. When this is done, let the Spreading Chorus be sung once through, from very loud to very soft, as if following after the mowers; then let *both choruses* be sung together, from very soft to very loud, as if returning together.

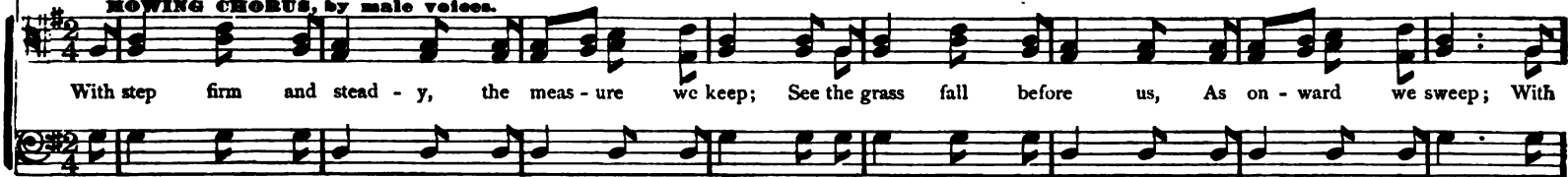
## SPREADING CHORUS, by female voices.



Toss it hither, toss it thither, Neatly spread it, to and fro; Hither, thither, quickly turn it, Upward, downward, by and through.

Hith - er, thith - er, to and fro, Up - ward, downward, by and through.

## MOWING CHORUS, by male voices.



With step firm and stead - y, the meas - ure we keep; See the grass fall before us, As on - ward we sweep; With



Merry voices gayly ringing, Ringing o-ver meadow fair Sweetly joining distant music, Floating on the fragrant air.

Mer - ry voic - es ring - ing fair, Sweet - ly on the fra - grant air.

care fol - low close, Cut - ting smooth as you go; For when work is well done, then 'tis twice done, you know. With

## THE MUSIC OF THE HAY FIELD. Concluded.

Toss it hither, toss it thither, Neatly spread it, to and fro; Hither, thither, quickly turn it, Upward, downward, by and through.

Hith - er, thith - er, to and fro, Up - ward, downward, by and through.

step firm and stead - y, the meas - ure we keep; See the grass fall before us, As on - ward we sweep.

The musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef with the same key signature. The music is a simple melody with lyrics written below the notes.

## ACCIDENTS.

*Nothingly.*

We all must expect to sing wrong, now and then, For ac-ci-dents come to the ver-y best men; Yes, yes, yes, yes, Come to the ver-y best men.

We all must expect to sing wrong, now and then, For ac-ci-dents come to the ver-y best men; Yes, yes, yes, yes, Come to the ver-y best men.

The musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The third and fourth staves are in bass clef with the same key signature and time signature. The music is a simple melody with lyrics written below the notes.

# CHORUS.—GYPSY LIFE.

R. SCHUMANN. Op. 28.

57

*Animate.*

*p*

Deep in the wood's shad-ow and dark beech-tree's bough, It whispers and rust-les a-bove and be-low; The

It whispers and rust-les a-bove and be-low; The

*For. p*

flames whisper soft-ly, The fire shimmers bright, On gai-ly dress'd forms in the shad-ow-y night. The wan-dering gypsies now rest themselves there, With

flames whisper soft-ly, The fire shimmers bright, On gai-ly dress'd forms in the shad-ow-y night. The wan-dering gypsies now rest themselves there, With



## GYPSY LIFE. Continued.

bright flashing eyes, and with wild flow-ing hair, Who, reared where the Nile's sa-cred riv - er does flow, Were brown'd by Hisp-a - ni - a's  
 bright flashing eyes, and with wild flow-ing hair, Who, reared where the Nile's sa-cred riv - er does flow, Were brown'd by Hisp-a - ni - a's  
 trop-ic - al glow. Round blazing fires, Round sparkling fires, The  
 trop-ic - al glow. Round blazing fires, bright spark-ling, Round blazing fires, bright sparkling, The  
 trop-ic - al glow. Round blazing fires in for-est bright, and green. The forms of the men are seen, The  
 trop-ic - al glow. Round blazing fires, bright sparkling in for-est bright and green, The men with their wild craf-ty fac - es are seen, The

# GYPSY LIFE. Continued.

59

*Cres.*

wo-men are bus - y, the meal they prepare, And quickly re-plen-ish the gob-let they bear, While

wo-men are bus - y, the meal they prepare, And quickly re-plen-ish the gob-let they bear, While

wo-men are bus - y, the meal they prepare, And quickly re-plen-ish the gob-let they bear, While

*f* *rec.*

sto-ries and songs may be heard thro' the night— Like Spain's blooming gardens, so va-ried and bright; And old men tell how, 'mid the

sto-ries and songs may be heard thro' the night— Like Spain's blooming gardens; so va-ried and bright; And old men tell how, 'mid the

sto-ries and songs may be heard thro' the night— Like Spain's blooming gardens; so va-ried and bright; And old men tell how, 'mid the

*p*

## GYPSY LIFE. Continued.

*p* *rit.* - - - - - *A tempo.* *Rep. Solo.*

bat - tle's hot breath,      Some mag - ic charm saved them from dan - ger or death.      Then

bat - tle's hot breath,      Some mag - ic charms saved them from dan - ger or death.

*p* *mf* *p*

*Alto Solo.*

dark-eyed young maidens be - gin with the dance,      And torch-eashed o - ver the scene their red glance.

*p*

The musical score is written for a piano and voice. It begins with a piano introduction in G major, marked 'p' and 'rit.', followed by a tempo change to 'A tempo.' and a 'Rep. Solo.' instruction. The first vocal line (Soprano) sings 'bat - tle's hot breath, Some mag - ic charm saved them from dan - ger or death. Then'. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The second vocal line (Alto) sings 'bat - tle's hot breath, Some mag - ic charms saved them from dan - ger or death.' The piano part continues with similar rhythmic patterns. The third system shows a piano solo section with a more complex, flowing melody in the treble and a supporting bass line. The fourth system introduces the 'Alto Solo.' with the lyrics 'dark-eyed young maidens be - gin with the dance, And torch-eashed o - ver the scene their red glance.' The piano accompaniment for this section consists of a rhythmic pattern of eighth and sixteenth notes. The score concludes with a final piano flourish.

# GYPSY LIFE. Continued.

61

**Tenor Solo.**

They strike the gui-tar, and the cymbals they clash,

**Bass Solo.**

**A Duo. Rit.**

While wild and more wild round the bright fire they dash; Then wea - ry they pause and re - cline on the ground,

**A Duo. Rit.**

**Sop. Solo.**

They're soon lulled to sleep by the beech-tree's low sound. Tho' far from their coun-try as ex - iles they roam, In dreams they re - vis - it their

childhood's bright home. Tho' far from their coun-try as ex - iles they roam, In dreams they re - vis - it their childhood's bright home;

Tho' far from their coun-try as ex - iles they roam, In dreams they re - vis - it their childhood's bright home;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with various notes and rests, including a trill marked 'Trill' and a double sharp '##' indicating a key change. The second staff is a treble clef with a key signature of two sharps (F# and C#). The third staff is a bass clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves.

But when in the east dawns the first light of day, The visions of dreamland have vanished away; The mules' tramp is heard thro' the gray misty air, A-

But when in the east dawns the first light of day, The visions of dreamland have vanished away; The mules' tramp is heard thro' the gray misty air, A-

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with various notes and rests, including a trill marked 'Trill' and a double sharp '##' indicating a key change. The second staff is a treble clef with a key signature of two sharps (F# and C#). The third staff is a bass clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves.

way ride the gypsies, but who can tell where? A - way ride the gypsies, but who can tell where?

way ride the gypsies, but who can tell where? A - way ride the gypsies, but who can tell where?

A - way ride the gyp-sies, but who can tell where, but who can tell where?

A - way ride the gyp-sies, but who can tell where, but who can tell where?

Red.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into four systems. The first system contains the vocal melody and piano accompaniment for the first two lines of the song. The second system contains the vocal melody and piano accompaniment for the next two lines. The third system contains the vocal melody and piano accompaniment for the next two lines. The fourth system contains the vocal melody and piano accompaniment for the final line of the song. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). The vocal part includes lyrics and musical notation for the voice.

## BIRDS OF SUMMER.

Mrs. M. O. PAGE.

Arr. by C. C. CASE.

And all of a sudden

*And. by C. G. Case.*

*Cres.*

Sing your songs, oh, birds of sum - mer, We will welcome each new com - er, Let the woods be ring-ing With your

*1st & 2d Alto.*

La la la la la la la la la la la la la

[illegible]

song, Sing your songs, oh, birds of sum - mer, We will welcome each new com - er, Let the woods be ringing With your sweetest singing, Songs be

La la la la la la la la la la la la la la la la la la la la

# BIRDS OF SUMMER. Continued.

65

*Duet.* *ff*

ring - ing sweet - ly on the air. Ev - ery note's a treas - ure warbled for our pleasure, Sung in tru - est measures e'er can be, Now 'tis

la la la la.

*Repeat* *pp* *p*

soft and mellow From some plaintive fellow, In his coat, his coat of yel - low. Sing your songs, oh, birds of sum - mer, We will

La la la la la la la

*Cres.* *Dim.*

welcome each new - com - er, Let the woods be ring - ing With your sweet - est sing - ing, Songs be sweet - ly ring - ing on the air.

la la la la la la la la la la la la la la la la la





ALFRED TENNYSON.  
Larghetto. pp

BARNEY.

1. Sweet and low, sweet and low, wind of the west - ern sea; Low, low, breathe and blow, Wind of the west - ern sea;

2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon; Rest, rest on moth - er's breast, Fa - ther will come to thee soon;

*Faster.* *pp in time.* *Cres. . . . mf* *Dim.*

O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow, Blow him a - gain to me, . .

Fa - ther will come to his bird in the nest, Sil - ver sails all out of the west, Un - der the sil - ver moon.

## Sleeping. (Round.)

*pp* *Dim. . . . . ppp* *1.* \*  
While my lit - tle one, While my pret - ty one sleeps. Hush! hush! she's sweet - ly sleep - ing,

*pp* *Dim. . . . . ppp* *2.*  
Sleep, my lit - tle one, Sleep, my pret - ty one, sleep. While night's dark shades are creep - ing,

*pp* *Dim. . . . . ppp* *2.*  
For moth - er watch is keep - ing.

## OH, TASTE AND SEE.

J. R. MURRAY.

*Solo.*

Oh, taste and see how gra-cious the Lord is, Oh, taste and see how gra-cious the Lord is,

*Rit.*

Bless-ed! bless-ed! bless-ed is the man that trusteth in thee, blessed is the man that trust-eth in thee.

## OH, TASTE AND SEE. Continued.

69

Quartet or Chorus.

Oh, taste and see how gra-cious the Lord is, Oh, taste and see how gra-cious the Lord is, blessed! blessed!

This block contains the first system of the musical score, measures 1 through 16. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one sharp (F#). The lyrics are: "Oh, taste and see how gra-cious the Lord is, Oh, taste and see how gra-cious the Lord is, blessed! blessed!".

Duet, Soprano &amp; Alto.

bless-ed is the man that trust-eth in thee, blessed is the man that trusteth in thee. Oh fear the Lord, ye

This block contains the second system of the musical score, measures 17 through 32. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one sharp (F#). The lyrics are: "bless-ed is the man that trust-eth in thee, blessed is the man that trusteth in thee. Oh fear the Lord, ye". A piano (p) dynamic marking is present in measure 28.

## OH, TASTE AND SEE. Continued.

*Rit.* *Tenor & Bass.*

that are his saints, For they that fear him lack nothing, lack nothing, Oh, fear the Lord ye that are his saints, for they that

fear him lack no - - thing. They who seek the Lord, they who seek the Lord shall want no manner of thing that is good;

## OH, TASTE AND SEE. Concluded.

71

Tempo Primo.

Oh, taste and see how gra-cious the Lord is, Oh, taste and see how gra-cious the Lord is, bless-ed! bless-ed!

bless-ed is the man that trust-eth in thee, blessed is the man that trusteth in thee. A - men, A - men.

The musical score is written for four staves, two for the vocal line and two for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Tempo Primo.' The lyrics are printed below the vocal staves. The score concludes with a double bar line and repeat signs.

## SPRING IS COMING. Waltz Song.

GEO. F. ROOT.

**Soprano.**

Spring is com - - - ing, is com - - - ing, Hear the chirp - - ing and the hum - - ming; From their

**Alto.**

Mer - ry, mer - ry spring is com - ing, com - ing, Hear the chirp - ing, chirp - ing, hum - ming, hum - ming,

**Tenor & Bass.**

Spring, spring, spring, come, come, Hear, chirp, chirp, hum, hum,

sleep - - - ing, birds are peep - - - ing, And all, and all is mirth. From their ice - - caves ad -

sleep - ing, sleep - ing, peep - ing, peep - ing, all is, all is, all is mirth. From their caves ad -

birds, birds, birds, birds, all, all, mirth, all is mirth, caves ad -

vanc - - - ing, Now the stream - - - lets are danc - - - ing, And the sun - - - light is glanc - - - ing O'er

vanc - ing, Now the stream - lets, stream - lets, danc - ing, danc - ing, sun - light, sun - light, glanc - ing, glanc - ing,

vance, Now, stream, stream, dance, dance, sun, sun, glance, glance,

all the wak - - ing earth. Spring is com - - - ing. is com - - - ing, Hear the chirp - - ing and the hum - - -

o - ver all the earth. Spring is com - ing, com - ing, Hear the chirp - ing chirp - ing, hum - ming,

o'er all the earth. Spring, come, come, Hear, chirp, chirp, hum,

# SPRING IS COMING. Continued.

73

-ning; From their sleep - - - ing, birds are peep - - - ing, And all, and all is mirth. Hear the singing,  
 hum-ming, sleep-ing, sleep-ing, peep-ing, peep-ing, all is, all is mirth, all is mirth, sing-ing.  
 hum, birds, birds, birds, birds, all, all, mirth, all is mirth, sing,

springing, wing-ing, O'er the mead - ow, lake and lea; See the sip-ping, dip-ping, skipping,  
 spring-ing, wing-ing, O - ver mead-ow, lake and lea; Yes, see the sip-ping, dip-ping, skip-ping,  
 spring, wing, O'er mead, lake, lea, See, sip, dip, skip,

At the fount - - ain glad and free. Spring is com - - - ing, is com - - - ing, Hear the chirp - - -  
 At the fount-ain glad and, glad and free. Spring is com-ing, com-ing, Hear the chirping,  
 At fount, glad, free, glad and free. Spring, come, come, Hear, chirp,

ing and the hum - - - ming; From their sleep - - - ing, birds are peep - - - ing, And all, and all is mirth.  
 chirp-ing, hum-ming, hum-ming, sleep-ing, sleep-ing, peep-ing, peep-ing, all is, all is mirth, all is  
 chirp, hum, hum, birds, birds, birds, birds, all, all, mirth, all is





**Tenor.**  
Oh, spring! love - - ly spring! . . . How ra - - dant is thy face! Thy sun - shine,  
**Soprano & Alto.**  
mirth. How we love thee, mer - ry; Oh, how ra - dant is thy, ra - dant; How thy sun - shine,  
**Bass.**  
spring, love, spring, spring, Bright is thy face; sun,  
**Soprano.**  
birds, and leaf - - y bow'rs, All gloom - y thoughts e - - - - - Spring is com - - - - - ing, is com - - - - -  
**Alto.**  
birds and leaf - y, All the gloom - y, gloom - y thoughts e - - - - - Spring is com-ing, com-ing,  
**Tenor & Bass.**  
birds, bowers, bowers, gloom, thoughts, gloom tho'ts e - - - - - Spring, come, come,  
-ing, Hear the chirp - - - ing and the hum - - - - - ming; From their sleep - - - - - ing, birds are peep - - - - - ing, And all, and  
Hear the chirp-ing, chirp-ing, hum-ming, hum-ming, sleep-ing, sleep-ing, peep-ing, peep-ing, all is,  
Hear, chirp, chirp, hum, hum, birds, birds, birds, birds, all,  
**Ges.**  
all is mirth, all is mirth, . . . all is mirth, . . . all is mirth, all is mirth. . . .  
all, all is mirth, all is mirth, all is mirth, is mirth, all is mirth, all is mirth, all is mirth. . . .

# NO EVIL SHALL BEFALL THEE. Angels' Chorus.

75

(Preceding the Lord's calling to Samuel.)

From Sir Michael Costa's Oratorio of MM.

For Ladies' Voices.

1st. *p* *Cres.* *pp*

2d. *p* *Cres.* *pp*

3d. *p* *Cres.* *pp*

4th. *p* *Cres.* *pp*

No e - vil shall be - fall thee, Dear object of His choice, This night our Lord will call thee In a still, small voice, In a still, small

voice. Thy God saith they that fear him Shall heart and soul rejoice, Then sleep, to wake and hear him, In a still, small voice, Then sleep, then

sleep, to wake and hear him In a still, small voice, In a still, small voice, In a still, small voice, In a still, small voice. . . .

*m* *Dim.* *p* *pp*

*m* *Dim.* *p* *pp*

*p* *m* *Dim.* *p* *pp* *ppp*

*p* *m* *Dim.* *p* *pp* *ppp*

# HONOR AND GLORY, ALMIGHTY, BE THINE.

Grand Canon from Sir MICHAEL COSTA.

Arr. by GEO. F. BOOT

**Maestoso.**

Hon - or and glo - ry, Al - might - y, be thine, Thou o - pen - est thine hand Most mer - ci - ful, di - vine; The

**Cres.**

heaven of heavens Thy won - drous power re - cords, . . For thou art the God of gods, and Lord of lords.

**Also f** Glo - ry be thine, Thou o - pen - est thine hand di - vine; Hon - or and glo - ry, Al - might - y be thine, Thou o - pen - est thine hand Most mer - ci - ful, di - vine; The

# HONOR AND GLORY, ALMIGHTY, BE THINE. Continued.

77

*f*

Thou art the God . . of gods, the God of gods, and Lord of

*Cres.*

heaven of heavens thy won-drous power re-cords,. . For thou art the God of gods, and Lord of lords.

*f*

lords. *f* Glo - ry, be thine, Thou o - pen - est thine hand Most mer - ci - ful, di - vine;

*Soprano.* *f* Glo - ry, Al - might - y, be thine, Thou o - penest thine hand Most mer - ci -

Hon - or and glo - ry, Al - might - y, be thine, Thou o - pen - est thine hand Most mer - ci - ful, di vine; The

## HONOR AND GLORY, ALMIGHTY, BE THINE. Continued.

*Cres.*

Thou art the God of gods, . . . Thou art the God of gods, and Lord of lords.

ful; Thou art the God . . . of gods, *Cres.* The God of gods, and Lord of

heaven of heavens Thy won-drous power re-cords, . . . For thou art the God of gods, and Lord of lords.

The first system of the musical score consists of five staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom three staves are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The music features a crescendo, indicated by the 'Cres.' marking. The lyrics are: 'Thou art the God of gods, . . . Thou art the God of gods, and Lord of lords. ful; Thou art the God . . . of gods, The God of gods, and Lord of heaven of heavens Thy won-drous power re-cords, . . . For thou art the God of gods, and Lord of lords.'

*m*

Thou o - pen - est thine hand Most mer - ci-ful, di-vine;

lords. *f* Glo - ry be thine, Thou o - pen - est thine hand Most mer - ci-ful, di-

Glo - ry, Al-might - y, be thine, Thou o - pen - est thine hand Most mer - ci-ful, di-vine;

Hon - or and glo - ry, Al-might - y, be thine, Thou o - pen - est thine hand Most mer - ci-ful, di-vine; The

The second system of the musical score consists of five staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom three staves are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mezzo-forte (m) and forte (f) dynamic. The lyrics are: 'Thou o - pen - est thine hand Most mer - ci-ful, di-vine; lords. Glo - ry be thine, Thou o - pen - est thine hand Most mer - ci-ful, di- Glo - ry, Al-might - y, be thine, Thou o - pen - est thine hand Most mer - ci-ful, di-vine; Hon - or and glo - ry, Al-might - y, be thine, Thou o - pen - est thine hand Most mer - ci-ful, di-vine; The'.

# HONOR AND GLORY, ALMIGHTY, BE THINE. Continued.

79

Thou art the God, the God . . of gods, the God of gods, and Lord . . of  
vine; Thou art the God, . . Thou art the God of gods, . . and Lord of  
Thou art the God of gods, . .  
heaven of heavens Thy won-drous power re - cords, . . For thou art the King of kings, and Lord of lords.

lords. Glo - ry be thine, Thou o - pen - est thine hand Most mer - ci - ful, di - vine;  
lords. Glo - ry, Al - might - y, be thine, Thou o - pen - est thine hand Most mer - ci - ful, most mer - ci - ful, di -  
Hon - or and glo - ry, Al - might - y, be thine, Thou o - pen - est thine hand Most mer - ci - ful, di - vine, The  
Glo - ry, Al - might - y, be thine, Thou o - pen - est thine hand Most mer - ci - ful, di -

*Cres.*  
*Cres.*

*m*  
*m*  
*m*

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## HONOR AND GLORY, ALMIGHTY, BE THINE. Continued.

A little faster.

The heaven of heavens thy power re - cords, . . . Thou art the God of gods, and Lord of lords.

vine; The heaven thy power re - cords, Thou art the God of gods, and Lord of lords.

heaven of heavens thy won-drous power re - cords, . . . For thou art the God of gods, and Lord of lords. Thou art the

vine; The heaven thy power re - cords, Thou art the God, and Lord of lords.

*Cres.* *f*

*mf* *Cres.* *f* *Dim.*

The God of gods, and Lord of lords, Thou art the God of gods, and Lord of lords, for ev - er - more,

and Lord of lords, . . . . .

*mf* *Cres.* *f* *Dim.* *m*

God, . . . . . and Lord of lords, Thou art the God of gods, and Lord of lords, for ev - er - more, Thou art the

and Lord of lords, . . . . .

# HONOR AND GLORY, ALMIGHTY, BE THINE. Concluded

81

the God of gods, and Lord of lords, Thou art the God of gods, and Lord of lords, for ev - er - more. A -

and Lord of lords, . . . . . A - men, A -

gods, . . . . . and Lord of lords, Thou art the God of gods, and Lord of lords, for ev - er - more. A - men, . .

and Lord of lords, . . . . . A -

men, A-men, A-men, A-men, For ev-er-more, for ev-er-more, A - men, . . A - - - men. . . .

men, Amen, A-men, Amen, A-men, Amen, A-men, . . . A - men, . . A - men, . . A - men, . . . For ev-er-more, for ev-er-more, A - men, A - - - men. . . .

men, A-men, A-men, A-men,

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## SERENADE.

MRS. M. O. PAGE.

O. C. CASE.

Be-neath the light of yon burn-ing star I'll touch my light, my joy - ous gui - tar, And it shall soon ring from near and

La la la la la la la la la la la la la la la la la la la la

Tra tra tra tra tra tra tra tra tra tra tra tra

*Ladies' voices alone 1st time. All voices in repeat.*

far To tell the wind of thy prais - es. Sweet maid, oh, list to the theme I now bring, List-en, I pray! List-en I pray! Sweet maid, oh,

la la la la la la la la

tra tra tra la la la la la la la la la la la la la la la la la la

list to the song I now sing, Waking or dreaming 'tis ev - er of thee. Cease, la - dy, cease thy dreaming so sweet, While in thine ear my

la la la la la la la la

la la

# SERENADE. Concluded.

60

song I re - peat, Oh, sleep no more, but list - en to greet The one who sing - eth thy prais - es.

la la la la la la la la la la la la la la la la

tra tra tra tra tra tra tra tra la la

This system consists of three staves. The top staff is the vocal line with lyrics. The middle staff contains vocalizations 'la la'. The bottom staff is the piano accompaniment with lyrics 'tra tra'.

Sweet maid, sweet maid, list - en to me, For the night is ad - vanc - ing and day - light I trace. Sweet maid, sweet maid,  
*1st and 2d Alto.*

This system consists of two staves. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment.

none knows of dark - ness who sees but the light of thy face. . . . Sweet maid, list - en! Sweet maid, list - en!

This system consists of two staves. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment.

List - en, I pray, . . . Sweet maid, list - en! Sweet maid list - en! Oh, list - en, I pray. . . . For

This system consists of two staves. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The system ends with a double bar line and the marking 'D.C.'.

## TRAUMEREI.

Mrs. M. O. PAGE.

Arr. by C. C. CASE.

*Very slow.* *Cres.* *Dim.* *pp* *Cres.*

1. From out the slumbering night My soul would lift a loud song, And won - drous - ly  
 2. From out the slumbering night My soul still speaks un - to thee, Will not some ea -

La la la la la la la la la la la la la la la la la

*pp* *Cres.* *Dim.*

would waft its notes Up to him who hears a - lone, The stars are dim and all the night is cold and  
 gle in its flight Bear up this late cry for me? To that great throne where all our ills are lost in

la la la la la la la la la la la la la la la la la

*f* *ff* *Dim.* *pp* *Cres.*

drear, So let the mid-might hymn peal forth both sweet and clear, Then wake this song of songs To  
 bliss, And love shines down up - on a sphere as dark as this, Then wake this song of songs To

la la la la la la la la la la la la la la la la la

## TRAUMEREI. Concluded.

him who rules by his pow'r, Its clar - ion notes shall come to cheer This sweetly sol - emn, mid-night hour.

La la la la la la la la la la la la la

# AUTUMN SONG.

**Mrs. M. O. PAGE.**

### C. C. CASE.

[illegible]

**AUTUMN SONG. Concluded.**

[illegible]

What tho' winds are shrill, And the for - ests sad - ly moan, And grief within each rill Hap - ly turns its breast to stone;  
What tho' fate de - cree That the joy our hearts would bring, Should still un - answered be, Yet we all shall gai - ly sing;

[illegible]

# KIND WORDS.

87

M. THERESA STELLHAMER.

O. C. WILLIAMS.

1. There's a mu - sic more me - lo - dious Than the songs . . . of sum - mer birds, . . . Fall - ing from the lips of  
2. May we speak in ten - der ac - cents To each soul . . . we chance to meet, . . . May we give the hand of

La, la, la, la, la, etc.

mor - tals, To the tune . . . of gen - tle words; . . . Words of kind - ness fraught with feel - ing, Fall - ing  
kind - ness, Smiles of sym - pa - thy so sweet; . . . Then our souls shall join the cho - rus Of that

*Rit.*  
on . . . the heart of woe, . . . With a gleam of glo - ry bright - er Than the sun - beam's mel - low glow.  
u - - - ni - ver - sal strain, . . . Roll - ing on - ward thro' the a - - ges, To the source of life a - gain.

*Rit.*

## THE HAPPY FARMER.

(Tenor obligato.)

*Modrato*

Arranged from SCHUMANN.—Words written for this work.

*CHORUS*

1. My song I sing at early dawn of day, As forth to la-bor in the fields I take my way; I  
 2. Be-fore the shades of eve begin to fall I turn toward the cottage 'neath the elm trees tall; And

*ALTO.*

My song I sing at dawn of day, of day, As to the fields I take my way, my way;  
 Be-fore the shades be-gin to fall, to fall, I turn, I turn beneath the elm trees tall,

*SOPRANO.*

My song I sing at dawn of day, of day, As to the fields I take my way, my way;  
 Be-fore the shades be-gin to fall, to fall, I turn, I turn beneath the elm trees tall,

*BASS.*

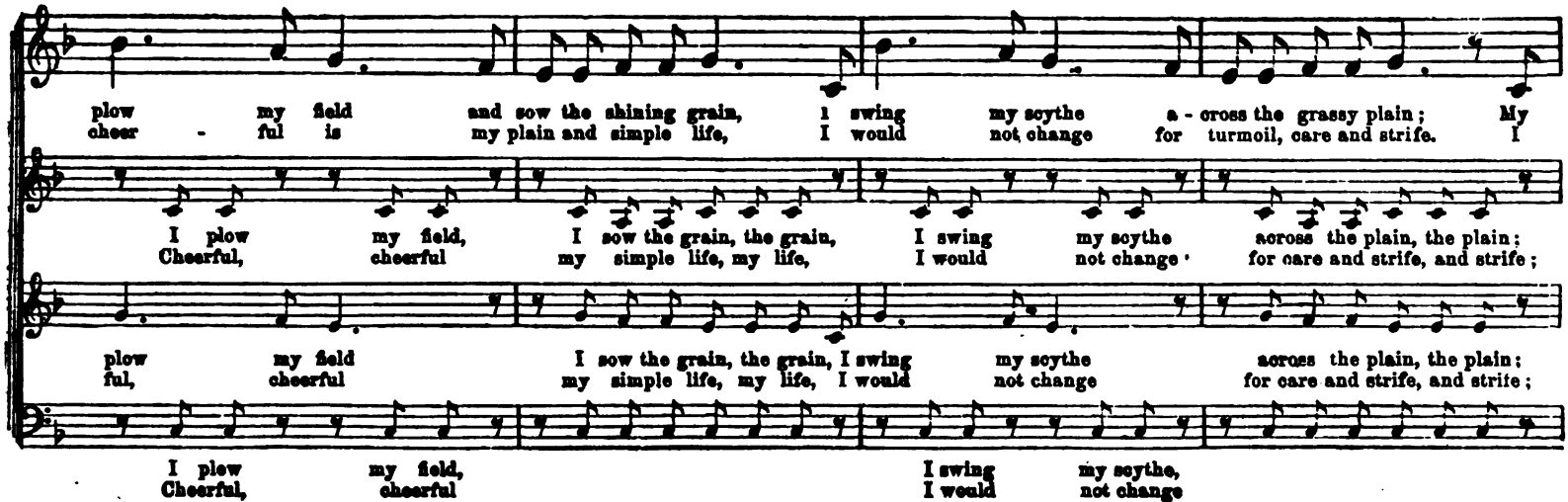
brush the dew from many a sparkling flower, And breathe the od-ders sweet from every woodland bower;  
 liv ing ech oes greet my joy-ful song, As gai-ly there I mingle in the household throng O

I brush the dew from many a sparkling flower, And breathe from ev-ery woodland bower.  
 And hark echoes, they greet my song, my song, As there I'm with the household throng.

I brush the dew from many a sparkling flower, And breathe from ev-ery woodland bower.  
 And hark! echoes, they greet my song, my song, As there I'm with the household throng. Cheer-

# THE HAPPY FARMER. Concluded.

89



plow cheer my field is and sow the shining grain, I swing my scythe a - cross the grassy plain; My cheer ful is my plain and simple life, I would not change for turmoil, care and strife. I I

I plow my field, I sow the grain, the grain, I swing my scythe across the plain, the plain; Cheerful, cheerful my simple life, my life, I would not change for care and strife, and strife;

plow my field I sow the grain, the grain, I swing my scythe across the plain, the plain; ful, cheerful my simple life, my life, I would not change for care and strife, and strife;

I plow my field, I swing my scythe, Cheerful, cheerful I would not change



heart try is light, my arms are free and strong, And so I sing and so I labor all day long. try to love my neighbor as my - self, And find contentment with my lot, my greatest wealth.

My heart is light, my arms are strong, are strong, And so I la - bor all day long. I try to love my neighbor as myself, And find content my greatest wealth.

My heart is light, my arms are strong, are strong, And so I la - bor all day long. I try to love my neighbor as myself, And find content my greatest wealth.



## GUARDIAN ANGELS.

TRIO FOR LADIES' VOICES, WITH SOLO, AND DOUBLE QUARTET, OR CHORUS.

Words and Music, F. W. Root.

Soprano. Deliberately and with distinct enunciation.



1. When the evening shadows gath - er, And the daylight gen - tly fades, Twinkling lights the heav'n's il - lu - mine, Rest - ful calm the earth pervades; Then the



2. Hovering near them are the an - gels, Who the Fa - ther's face be - hold, Show - ing lit - tle lambs the path - way To the higher, happier fold; Meth - er



lit - tle ones en - fold - ed In lov - ing arms, close wea - ry eyes, While soft the songs of guardian an - gels Chime with the moth - er's lul - la - bys.



hears the song ce - les - tial, Then rais - es, with e - mo - tion deep, Her voice a - gain in sweet - er numbers, And ba - by gen - tly falls a - sleep.



# GUARDIAN ANGELS. Concluded.

91

SOLO. With simplicity.

1. Hush my dear, lie still and slum-ber, Ho-ly angels guard thy bed ; Heavenly blessings with-out num-ber Gen-tly fall-ing on thy head Sleep, my babe, thy food and
2. Soft and eas - y is thy cra-dle, Coarse and hard thy Savior lay, When his birth-place was a sta-ble, And his soft - est bed was hay ; May st thou live to know and

Humming.

Humming.

Humming.

Humming.

1st time. 2d time.  
dim

raiment, House and home thy friends provide, All without thy care or payment, All thy wants are well supplied,  
love him, Trust and love him all thy days; Then go dwell for - ev-er near him, See his face and sing his [omit.] praise-----

(ad time omit.)

(ad time omit.)

(ad time omit.)

dim - - - rall - - - smorz

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## THE KNIGHT'S FAREWELL.

English Version by MARTIN MEYER.

QUARTET FOR MALE VOICES.

Music by JOHANNA KINKEL.

*Andante con espressione.*

rit.

a tempo.

cres.

1. Hark! trum-pets far off sound-ing, And war-riors' steeds are bound-ing, May I once more em-brac-ing, With

2. Take now this wreath of flow-ers, Plucked from our gar-den bow-ers, Where oft I was re-clin-ing, Thy

3. I'll think of thee with long-ing; While foe-men round me throng-ing, While sword and lance are gleam-ing, While

kiss thy tears ef-fac-ing? Fare - well, fare-well, my own true love, Fare - well, fare - well, my own true love.

fair - y form en - twin - ing; Fare - well, fare-well, my own true love, Fare - well, fare - well, my own true love.

my life's blood is stream-ing; Fare - well, fare-well, my own true love, Fare - well, fare - well, my own true love.

# THE OLD CANOE.

93

G. F. Root.

*Ritendo. May be sung as a solo. (Observe the rocking motion in refrain.)*

1. Where the rocks are gray and the shore is steep, And the waters below look dark and deep, Where the lofty pine, in its lone-ly pride,  
2. O, many a time, with a careless hand, Have I pulled it away from its pebbly strand, And paddled it down where the stream runs quick,

Leans gloomily over the murk-y tide; Where the reeds and the rushes are tall and rank, And the weeds grow thick on the wind-ing bank;  
Where its whirls are wild and the eddies are thick, And laughed as I leaned o'er its rocking side, And looked below in the bro-ken tide,

Where the shadows are heavy the whole day thro', Lies at its moorings the old ca- noe.  
To see that the faces and boats were two, That were mirrored back to the old ca- noe.

3 But now, as I lean o'er its broken side,  
And look below in the murky tide,  
The face that I see there has graver grown,  
And the laugh that I hear has a sober tone;  
And the hands that once lent the light skiff wings,  
Have grown familiar with sterner things:  
But I love to think of the hours that flew  
O'er my beautiful days in the old canoe.

**SOPRANO.**

**REFRAIN.**—After each verse. Repeat in perfect time and *pianissimo*.

The old ca- noe, the old ca- noe, 'Twas beau- ti- ful and new; And tho' no more it dips the oar, I love the old ca- noe. The -noe.

**ALTO.**

Rock - ing, rock - ing, rock - ing ca- noe; Rock - ing, rock - ing, rock - ing ca- noe. -noe.

**TENOR & BASS.**

Rock - ing, rock - ing, rock - ing ca- noe; Rock - ing, rock - ing, rock - ing ca- noe. -noe.

1. Thy will be done; I will not fear' the fate pro-vid - ed by thy love, Tho' clouds and darkness shroud me here, I know that all is bright a-bove.

2. Father, for-give the heart that clings Thus trembling to the things of time, And bid my soul on an - gel wings As-cend in-to a pur - er clime.

(♩ = 66.)

## INFLAMMATUS.

From Rossini's "Stabat Mater."

*ff* *ff* *pp* *pp*

Tremolo. Tremolo.

## SOPRANO SOLO.

Ho - ly! ho - ly! To thy ho - ly care e -

lect - ed, Fa-ther. let me be pro-tect - ed, Father, let me be pro-tect - ed, On judgment, on judg - ment-day.

*ff*

On the dreadful judgment-day, On the dreadful judgment-day, On the dreadful judgment-day, the judgment, the judgment-day.

On the dreadful judgment-day, On the dreadful judgment-day, On the dreadful judgment-day, the judgment, the judgment-day.

**SOLO.**  
Thro' the loved Redeemer's dying, Let me fondly still re - ly - ing, Let me fondly

**SOPRANO and ALTO.**  
Thro' the loved Redeemer's dying, Let me fondly still relying, Let me

**BASS and TENOR.**

## INFLAMMATUS. Continued.

still re - ly - ing, For sweet grace and mer - cy pray.

fondly still re - ly - ing, For sweet grace and mer - cy pray, for sweet grace and mer - cy pray.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line. The music is in a minor key, indicated by the key signature of one flat.

## SOPRANO SOLO.

Ho - ly! ho - ly! To thy ho - ly care e - lect - ed, Fa - ther, let me be pro - tect - ed, Father

This section features a soprano solo. The top staff contains the vocal line with lyrics. The middle and bottom staves provide piano accompaniment. The music is in a minor key.

## CHORUS. TENOR.

let me be pro - tect - ed, On judgment, on judg - ment - day. On the dreadful judgment - day, On the dreadful judgment - day, On the dreadful

On the dreadful judgment - day, On the dreadful judgment - day, On the dreadful

This section features a chorus tenor. The top staff contains the vocal line with lyrics. The middle and bottom staves provide piano accompaniment. The music is in a minor key.

# INFLAMMATUS. Continued.

97



judg - ment-day, the judg - ment, the judg - ment - day. Thro' the loved Re-deem-er's

judg - ment-day, the judg - ment, the judg - ment - day.



dy - ing, Let me fond - ly still re - ly - ing, Let me fond - ly

**SOPEANO and ALTO.**

Thro' the loved Re-deem - er's dy - ing, Let me fond - ly still re - ly - ing, Let me

**TENOR and BASS.**



still re - ly - ing, For sweet grace and mer - cy

fond-ly still re - ly-ing, For sweet grace and mer - cy pray, for sweet grace and mer - cy



## INFLAMMATUS. Concluded.

pray, For sweet grace and mercy pray, For sweet grace and mercy pray. pray, For sweet grace and mercy, For sweet grace and mercy pray. pray, For sweet grace, For grace and mercy pray, For sweet grace, For grace and mercy pray. pray, For sweet grace and mercy, For sweet grace and mercy pray, For sweet grace and mercy, For sweet grace and mercy pray.

## PILGRIM CHORUS.

From Verdi's "I Lombardi."

All Voices in Unison.  
cres.

From a - far, gracious Lord, thou didst gath-er Thy flock on the shores of the o - - - cean, Thee they owned as their God and their Fath - er; And when

left in the wild waste for-lorn, Still they serv'd thee with steadfast de-vo - - tion Hear the cry which their chil - dren are

Send - ing With the ac - cents of pen - i - tence blend - - ing, Save thy peo - - ple from peril and scorn, Oh let

Tenors and Sopranos in Unison.

peace bend its iris arch o'er - us, Gen - tle breez - es and waves with our voic-es, Sing of light, love, and freedom in

## PILGRIM CHORUS. Continued.

cho - rus, Till the E - den of old be renewed, Oh our sins would call down thy dis - pleas - ure, But thy

*pp*

*Sva* *Sva* *Sva* *Sva* *Sva* -----

goodness the sad heart rejoic - es, Be thy mer - cy displayed without meas - - ure, And by mer - - cy our souls be sub-

*pp*

*Sva* *tr.* *Sva* *Sva*

dued, And by By thy mer - cy our souls be subdued, And by By thy

dued, And by mer - cy our souls be subdued, And by

mer - cy our souls be subdued, our souls be subdued, our souls be subdued.

mer - cy our souls be subdued, our souls be subdued, our souls be subdued.

The musical score is written for four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The score concludes with a final measure on each staff.

O HUSH THEE, MY BABIE.

**Words by SIR WALTER SCOTT.**

(QUARTET OR CHORUS.)

**ARTHUR S. SULLIVAN,**  
*London, England.*

1. *p* O hush thee, my ba-bie, thy sire was a knight, Thy moth-er a la-dy both gen-tle and bright, both gen-  
2. *f* O fear not the bu-gle, though loud-ly it blows; It calls but the war-ders that guard thy re- pose, both that  
8. *p* O hush thee, my ba-bie, the time will soon come, When thy sleep shall be bro-ken by trum-pet and drum, by  
- - - - - They are all be-long-ing to  
- - - - - They are all be-long-ing, dear ba-bie, to  
gen-tle  
guard thy re- pose. Their bows would be bend-ed, their blades would be red, Ere the step of a foe-man draws near to thy  
trum-pet and drum. (Omit and go to the sign & on next page.) Ere the step of a foe-man draws  
gen-tle  
thee, they are all be-long-ing, dear ba-bie, to thee. *dim. pp* O hush thee, my ba-bie, O hush thee, my ba-bie, O hush thee, my ba-bie, O  
bed, Ere the step of a foe-man draws near to thy bed. O hush thee, my ba-bie, O hush thee, my ba-bie, O  
near be-long-ing to thee. O hush thee, hush thee

# O HUSH THEE, MY BABIE. Concluded.

103

*For the last verse only.*

*crs.*

hush thee, my ba - bie. Then hush thee, my dar-ling, take rest while you may. For strife ..... comes with  
ba - - - - - bie.

hush thee, my ba - - - - - bie. Then hush thee, my dar-ling, take rest while you may, For strife comes with man-hood, and

*dim.* man - hood, *pp* *stac.*  
wa-king with day For strife comes with man-hood, and wa - - - king with day. O hush thee, my ba - bie, O

wa-king with day For strife comes with man-hood, and wa - - - king with day. O hush thee, my ba - bie, O

wa-king with day, O hush thee,

*dim.* *pp* *roll.*  
hush thee, my ba - bie, O hush thee, my ba - bie, O hush..... thee, O hush thee, O hush thee, my ba - - - - - bie.  
hush..... thee, O hush..... thee, O hush..... thee, O hush thee,

hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my babe, O hush thee, my ba - - - - - bie.

## FREEDOM'S DAY.

(Solo, or all 1st Tenors.) *Maestoso.*

(MALE VOICES.)

Words and Music by W. F. SHERWIN.



1. Free-dom's day a - gain is beam - ing, O'er the world her light is stream - ing; Patriots true, with pennants  
 2. Glo - rious land! we dear - ly love thee, Clear the skies that smile a - bove thee Kind to all who will but  
 3. Land of peace! no foes an - noy thee; En - e - mies shall ne'er de - stroy thee, Nor from Right and Truth de-

1. Freedom's day a - gain is beaming, O'er the world her light is streaming; Patriots true, with  
 2. Glo-rious land! we dearly love thee, Clear the skies that smile a-bove thee; Kind to all who

3. Land of peace no foes an-noy thee; En-e-mies shall ne'er destroy thee, Nor from Right and



gleam - ing, Hail with joy the glad re - turn.  
 prove thee, And with no - ble pur - pose come. 1. Grand the ban - ner wav - ing o'er us, All the fu - ture bright be -  
 coy thee, While thy trust in God is strong.

pennants gleaming, Hail with joy the glad re - turn.  
 will but prove thee, And with no - ble pur - pose come; 2. Lib - er - ty thy great pos - ses - sion, Hat - ing wrong and all op -

Truth de-coy thee, While thy trust in God is strong. 3. All the earth, fair trib - ute bring - ing, Loves the song the free are

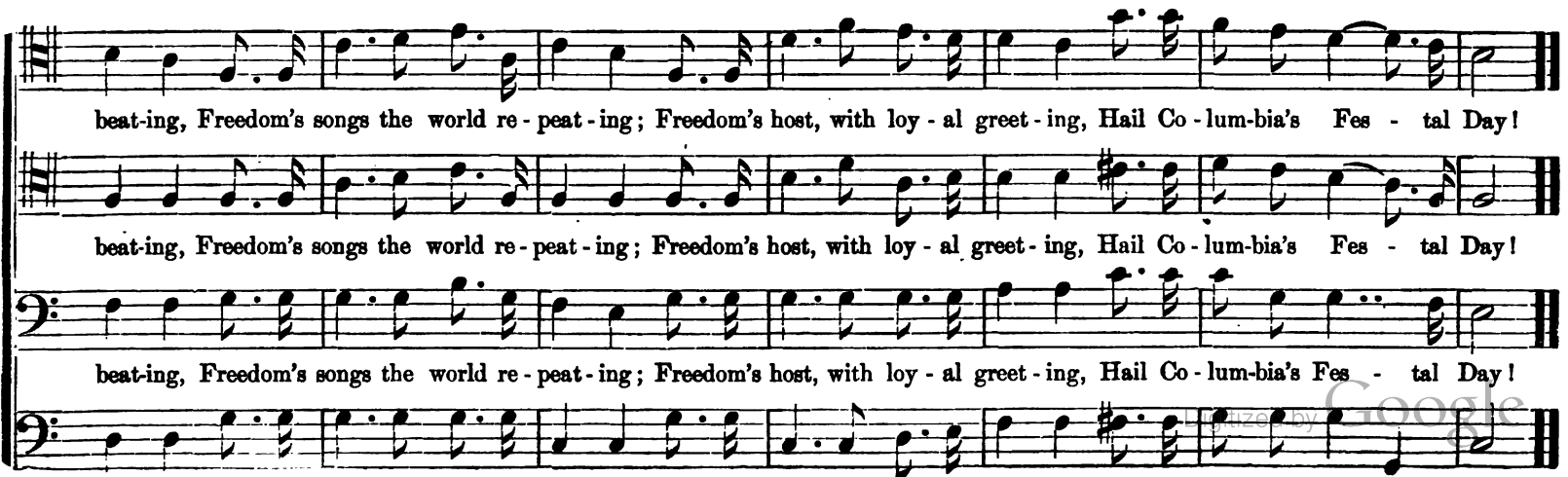
# FREEDOM'S DAY. Concluded.

105

## FULL CHORUS.



fore us, We will join the swell-ing cho - rus While our hearts with ar - dor burn! Freedom's march the drums are  
 pres - sion, Wel - com - ing the grand pro - ces - sion Thronging here to find a home. Freedom's march the drums are  
 sing - ing; E'en the bells of heaven are ring - ing Glad re - sponse to this our song! Freedom's march the drums are



beat-ing, Freedom's songs the world re - peat - ing; Freedom's host, with loy - al greet - ing, Hail Co - lum-bia's Fes - tal Day!  
 beat-ing, Freedom's songs the world re - peat - ing; Freedom's host, with loy - al greet - ing, Hail Co - lum-bia's Fes - tal Day!  
 beat-ing, Freedom's songs the world re - peat - ing; Freedom's host, with loy - al greet - ing, Hail Co - lum-bia's Fes - tal Day!



## THE LORD IS RISEN INDEED.

(FOR EASTER.)

W. F. SHEERWIN.

The Lord is risen in - deed; . . . . . The Lord is risen in - deed;

The Lord is risen in - deed, The Lord is risen in - deed;

The Lord is risen in - deed;

**FINE. Go time to CODA.**

The Lord is risen in - deed in - deed! Up to the courts of heav'n with speed the joy-ful tid - ings bear.

At-tend - ing an-gels hear, . . . . at - tend-ing an-gels hear; Up to the courts of heav'n with speed the joy-ful tid - ings bear.

The Lord is risen in - deed, in - deed!

**DUET. Tenor and Alto.**

Then wake your gold-en lyres, And strike each cheerful chord; Join, all ye bright, ce - les - tial choirs, To sing our ris - en Lord.

# THE LORD IS RISEN INDEED. Concluded.

107

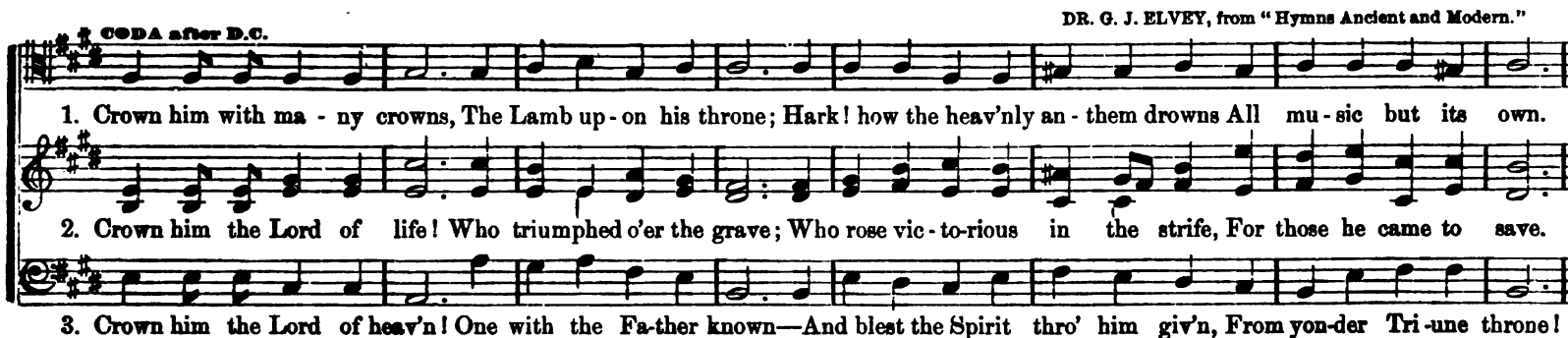
**QUARTETTE.** D. C. al Fine.



Then wake your gold-en lyres, And strike each cheerful chord; Join, all ye bright ce - les - tial choirs, To sing our ris - en Lord.

Then wake your gold-en lyres, And strike each cheerful chord; Join, all ye bright ce - les - tial choirs, To sing our ris - en Lord.

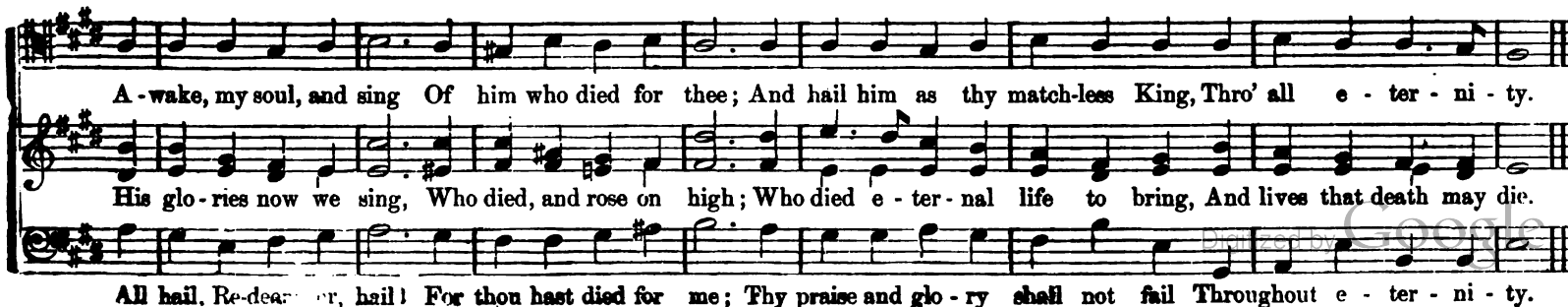
**CODA after D.C.** DR. G. J. ELVEY, from "Hymns Ancient and Modern."



1. Crown him with ma - ny crowns, The Lamb up - on his throne; Hark! how the heav'nly an - them drowns All mu - sic but its own.

2. Crown him the Lord of life! Who triumphed o'er the grave; Who rose vic - to - rious in the strife, For those he came to save.

3. Crown him the Lord of heav'n! One with the Fa - ther known—And blest the Spirit thro' him giv'n, From yon - der Tri - une throne!



A - wake, my soul, and sing Of him who died for thee; And hail him as thy match-less King, Thro' all e - ter - ni - ty.

His glo - ries now we sing, Who died, and rose on high; Who died e - ter - nal life to bring, And lives that death may die.

All hail, Re-deem - er, hail! For thou hast died for me; Thy praise and glo - ry shall not fail Throughout e - ter - ni - ty.

## O ITALIA, ITALIA, BELOVED.

G. F. R.

Alto and Tenor.

- Arr. by per. from "Chorus Castle."

Oh, I - ta - lia, I - ta - lia be - lov - ed Land of beau - ty, of sun - light, and song, Tho' a - far from thy bright skies re -

(Play Bass in octaves.)

Soprano, Alto and Tenor.

mov - ed, Still our fond hearts for thee ev - er long! Oh, I - ta - lia, I - ta - lia be - lov - ed, Land of beau - ty, of sun - light, and

Sopr. Alto and Base.

song, Tho' a - far from thy bright skies re - mov - ed, Still our fond hearts for thee ev - er long. Sweet thy

land of song, ev - er long.

# OH, ITALIA, ITALIA BELOVED. Continued.

109

*(Be sure and sing B here, not B-flat.)*

blue lakes, thy groves and thy fountains, Oh, thou dear land that gave us our birth, How we long for thy hills and thy

*(The single base note in octaves, if convenient.)*

mountains, Far the dearest and fairest of earth! How we long for thy hills and thy mountains, Far the mountains, thy mountains, yes, the fairest! Far the

*(Base in octaves.)*

dearest and fairest of earth. How we long for thy hills and thy mountains, Far the dearest and fairest of yes, the fairest! Far the dearest of

## OH, ITALIA, ITALIA BELOVED. Continued.

*Alto. a little faster.* *Soprano.* *Bass.*

earth. Oh, sad fate to wan - der, Sad . . . to wan - der, Out in the wide world,

*Cres.*

*Tenor.* *p* *Cres.* *Dim.* *Cres.*

Far from home. Oh, sad fate to wan - der, Sad . . . to wan - der, Out in the

*Cres.* *f* *Dim.* *p* *m*

wide world, far from home. In the wide world a sad fate to wan - der, Far a - way, oh, a sad fate to

*(Mus. in octave.)*

# OH, ITALIA, ITALIA BELOVED. Continued.

111

Oh, I - tal - - - - - ia,

wan - der, Sad to wander, Sad to wan-der. Oh, I - tal - ia, I - tal - ia be-lov - - - ed,

Land of

a - far re - mov - ed, (Base in octaves.)

I - tal-ia, I - tal-ia! Dear land, Tho' a-far from thy bright skies remov - ed, Still our fond hearts for thee ev - er long. Sweet thy

beau - ty, and sun - light, and song,

(B, not B-flat.)

blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our birth, How we long for thy hills and thy

(The single bass note in octaves.)

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## OH, ITALIA, ITALIA BELOVED. Continued.

mount - ains, Far the dear - est and fair - est of earth! How we long for thy hills and thy mount - ains, Far the  
 mountains, thy mountains, yes, the fairest! Far the

(Base in octaves.)

dear - est and fair - est of earth. How we long for thy hills and thy mount - ains, Far the dearest and fair - est of  
 yes, the fairest! Far the dear - est of

**Allegro.**

earth. Oh, I - ta - lia, land of beau - ty. How our hearts still burn for thee, Yes, burn with love, yes, burn with love, yes, burn with love for

(Same just as here.)

# OH, ITALIA, ITALIA BELOVED. Concluded.

113

thee. Oh, I - ta - lia, land of beau - ty, How our hearts still burn for thee, Yes, burn with love, yes, burn with love, yes, burn with love for

This system consists of four staves. The top staff is the vocal line in G major, 2/4 time. The second staff is the piano accompaniment. The third and fourth staves are for a cello and double bass, with the bass line in octaves. The lyrics are written below the vocal staff.

*Cres.* *Accel.* love, . . .  
thee, With love, with love for thee, With love, with love for thee, With love for thee, with love for thee, Still burn with love, with love for thee, . . .

(Bass in octaves.)

This system continues the musical piece. It features a crescendo and acceleration marking. The lyrics continue below the vocal staff. The bass line is noted as being in octaves.

*Cres.*  
Oh, I - ta - - lia, I - ta - - lia, I - ta - - - - lia!

This system concludes the piece with a final crescendo marking. The lyrics are 'Oh, I - ta - - lia, I - ta - - lia, I - ta - - - - lia!'. The musical notation includes a final cadence and a repeat sign at the end of the system.



## FLOW ON, OH, RIVER.

Mrs. M. O. PAGE.

C. C. CASE.

*p* *Slow.* *Cres.*

1. Flow on, oh, riv - er, yes, flow, flow a - long, Bearing on your sparkling bo - som fan - tas - ies of glee.

2. Flow on, oh, riv - er, yes, flow, flow a - long, Flashing back the glo - ry of the sky, the sky so blue.

*p* *Cres.*

Flow on, oh, riv - er, yes, flow, flow a - long, On your mer - ry, mer - ry, round a - bout to sea,

Flow on, oh, riv - er, yes, flow, flow a - long, We would wish a hap - py, hap - py jaunt to you

# FLOW ON OH, RIVER. Continued.

115

*p* *Cres.* *Dim.* *Cres.* *Dim.*

Grace - ful - ly you bear your toss-ing from the north wind keen, While he breaks you in - to bil - lows White as sea was seen,

In the still-ness and the star-light, visions grand you see, But your thoughts can car-ry on - ly To the great, great sea.

*p* *Cres.*

1. Flow on, oh, riv - er, yes, flow, flow a - long, With your gen - tle, gen - tle rip - ples, We would learn of thee.

Flow on, oh, riv - er, yes, flow, flow a - long, While you're mov-ing, calm - ly mov-ing, Yet you smile to see.

## FLOW ON, OH, RIVER. Continued.

*Cres.*

Flow on, oh, riv - er, yes, flow, flow a - long, With your sil - very les - son on your way to sea.

Flow on, oh, riv - er, yes, flow, flow a - long, How we speed your mes - sage to the great, great sea.

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a piano (*p*) dynamic and a crescendo (*Cres.*) marking. The lyrics are: "Flow on, oh, riv - er, yes, flow, flow a - long, With your sil - very les - son on your way to sea." The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef.

*ff*

Flow on, oh, riv - er, yes, flow, flow a - long, La, Nev - er, nev - er do you tar - ry, al - ways on the wing, la, la, la, la,

Flow on, oh, riv - er, yes, flow, flow a - long, Nev - er do you seem to wea - ry through the live-long day, La, la, la, la,

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a fortissimo (*ff*) dynamic. The lyrics are: "Flow on, oh, riv - er, yes, flow, flow a - long, La, Nev - er, nev - er do you tar - ry, al - ways on the wing, la, la, la, la,". The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef.

Flow on, oh, riv - er, yes, flow, flow a - long, Ma - ny, ma - ny joy - ful tid - ings do you bring.

*p* *Cres.*

Flow on, oh, riv - er, yes, flow, flow a - long, Bearing on your sparkling bo - som fan - tas - ies of glee.

Flow on, oh, riv - er, yes, flow, flow a - long, Flash - ing back the glo - ry of the sky, the sky so blue.

## FLOW ON, OH, RIVER. Concluded.



Flow on, oh, riv - er, yes, flow, flow a - long, On your mer - ry, mer - ry, round a - bout to sea.



Flow on, oh, riv - er, yes, flow, flow a - long, We would wish a hap - py, hap - py jaunt to you.



## MURDOCH. C. M.

Bold. (Swell the long tones.)

C. C. CASE.



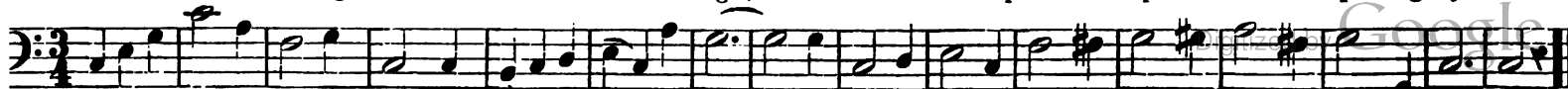
1. Awake, my soul, stretch ev'ry nerve, And press with vigor on; A heavenly race demands thy zeal, A bright im-mor-tal crown.



2. A cloud of wit-nesses a-round, Hold thee in full sur-vey; For-get the steps al-read-y trod, And on-ward urge thy way.



3. 'Tis God's all an-i-mat-ing voice, That calls thee from on high; 'Tis his own hand presents the prize To thine as-pir-ing eye.

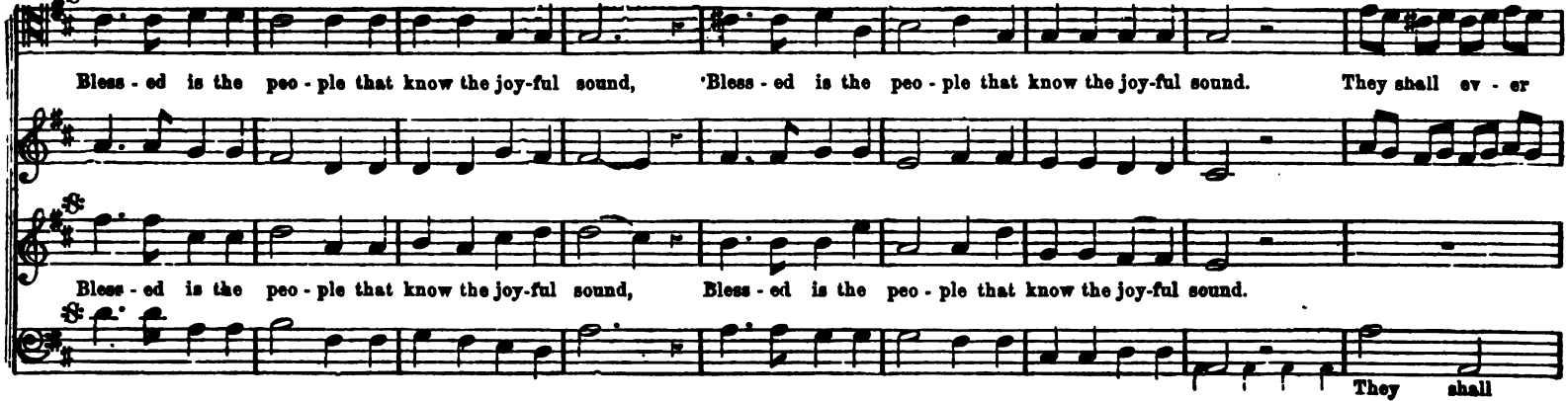


# THE LORD IS GREAT.

119

RIGHINI

*Allegro.*



Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound. They shall ev - er

Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound.

They shall



walk, They shall ev - er walk, They shall ev - er walk in the light, in the light of his

They shall ev - er walk in the light of his coun - tenance, shall ev - - - er walk in the light..... of his.....

walk, shall ev - er walk, shall ev - er, ev er walk in the light, the light of his

*In the "Dol Signo," omit from here to the place marked "second time."*

## THE LORD IS GREAT. Continued.

First system of musical notation. It consists of four staves. The top staff is a vocal line with the lyrics "coun - te-nance." below it. The second staff is a vocal line with the lyrics "coun - te-nance." below it. The third staff is a vocal line with the lyrics "coun - te-nance." below it. The fourth staff is a bass line. The music is in G major and 4/4 time.

Second system of musical notation. It consists of four staves. The top staff is a vocal line with the lyrics "In his name shall they re - joice, and in his right-cous-ness shall be ex - alt - - - ed! He is their" below it. The second staff is a vocal line with the lyrics "shall they re - joice, and in his right-cous-ness shall be ex - alt - - - ed! He is their" below it. The third staff is a vocal line with the lyrics "In his name shall they re - joice, and in his right-cous-ness shall be ex - alt - - - ed! He is their glo - ry," below it. The fourth staff is a bass line. The music is in G major and 4/4 time.

glo - ry, He is their glo - ry, He is their glo - ry, their glo-ry and their strength, their glo - ry, their

glo - ry, He is their glo - ry, He is their glo - ry, their glo-ry and their strength, their glo - ry, their

He is their glo - - ry, He is their glo - - ry, their glo - - ry, their glo-ry and their strength, He is their glo - - -

*Dal Segno.  
(Blessed is the people.)*

glo-ry, their glo-ry, their glo - - ry and their strength..... light in the light, in the light of his

glo-ry. their glo-ry, their glo - - ry and their strength..... walk in the light, in the light of his

..... ry and their strength, He is their glo - ry and their strength..... light in the light, in the light of his



## THE LORD IS GREAT. Continued.

coun - te - nance. And in his right-eous-ness shall they be ex - alt - - - -  
 coun - te - nance. In his right-eous-ness shall they be ex - alt - - ed, and in his  
 coun - te - nance. In his right-eous-ness shall they be ex - alt - - ed, and in his  
 coun - te - nance. shall be ex - alt - - ed, And in his name shall they re -

- - ed, shall they re - jice, shall they re - jice, and in his right-eous-ness shall they be ex -  
 name shall they re - jice, and in his name shall they, shall they re - jice, In his right-eous-ness shall  
 name shall they re - jice, and in his name shall they, shall they re - jice, In his right-eous-ness shall  
 - jice, and in his name shall they, shall they re - jice, shall be ex -

alt . . . ed, shall they re-joice, shall they re-  
 they be ex - alt - ed, and in his name shall they re - joice, and in his name shall they, shall they re  
 they be ex - alt - ed, and in his name shall they re - joice, and in his name shall they, shall they re -  
 . . . alt - ed, and in his name shall they re - joice, and in his name shall they, shall they re -

joice, and in his name shall they re - joice, and in his name shall they re - joice.  
 joice, and in his name shall they re - joice, and in his name shall they re - joice

## ZION, AWAKE!

Grand Canon in four parts, by Sir MICHAEL COSTA.

New ending and arrangement, and new adaptation of words, by GEO. F. ROOT.

**Moderato.***(Let the parts rise as they sing.)*TENOR. *m**cresc. . . . . f*

Zi - on awake from thy sad - ness! Wake! for thy foes shall oppress thee no more, Bright dawns the day - star of

glad - ness! The night of thy sor - row is o'er! Daugh - ter the pow'r that hath saved..... thee, Ex-

told with the tim-brel shall be..... Yes shout! for the foe that enslaved thee is vanquished, and Zi-on is free!

ALTO. *mf* *open*..... *f* *mf*

Zi - on, wake from thy sad - ness, foes op-press thee no more, op - press no more.

Zi - on, a-wake from thy sad - ness, Wake, for thy foes shall op press thee no more, Bright dawns the day - star of

*f* *dim*..... *p* *mf*

Wake! for thy night of sor - row is o'er, is o'er, the pow'r that saved, that saved.....

glad - ness! the night of thy sor - row is o'er. Daugh-ter, the pow'r that hath saved..... thee, ex -

*mf* *open*..... *mf* *open*..... *f*

thee, ex - tolled..... shall be..... the foe now is van-quished and Zi - on is free, Zi - on is

toll'd with the tim-brel shall be..... Yes, shout! for the foe that en-slaved thee is van-quished and Zi - on is free.

## ZION, AWAKE! Continued.

free, Wake from thy sad - ness, thy foes shall oppress thee no more, no

ALTO.

Soprano. *mezzo-forte* ..... Zi - on wake from thy sad - ness, foes oppress thee no more, oppress no more,

Zi - on awake from thy sad - ness! Wake! for thy foes shall oppress thee no more, Bright dawns the day - star of

more..... For now thy sor - row is o'er, Daugh - ter the pow'r that hath saved thee, that hath

Wake! for the night of sor - row is o'er, is o'er.... The pow'r that saved, that saved.....

*f* glad - ness! The night of thy sor - row is o'er! Daugh - ter the pow'r that hath saved..... thee, Ex-

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saved thee, Ex - tolled..... shall be; the foe that, 'slaved thee Is vanquished, and Zi-on is free, Zi-on is  
 thee, Ex - tolled..... shall be..... the foe now is vanquished, and Zi-on is free, Zi-on is  
 tolled with the tim-brel shall be..... Yes shout! for the foe that enslaved thee Is vanquished, and Zi-on is free!

free, Zi-on awake from sad-ness, a-wake for bright dawns the  
 free, Wake from thy sad-ness, thy foes shall oppress thee no-more,... no  
 BASE. Zi-on wake from thy sad-ness, foes op-press thee no more, op-press no more.  
 Zi-on, a-wake from thy sad-ness, Wake, for thy foes shall op-press thee no more, Bright dawns the day-star of

day star thy night is o'er, Wake, the pow'r that saved thee, ex - -  
 more..... For now thy sor - row is o'er, Daugh-ter the pow'r that hath saved thee, that hath  
 Wake! for thy night of sor - row is o'er, is o'er, the pow'r that saved, that saved.....  
 glad - ness! the night of thy sor - row is o'er. Daugh-ter, the pow'r that hath saved..... thee, ex-

tolled shall be, ex-tolled shall be, for Zi - on is free, is free, is free.  
 saved thee, ex - tolled..... shall be; the foe that 'slaved thee is vanquished, and Zi - on is free, is free.  
 thee, ex - tolled..... shall be..... the foe now is vanquished, and Zi - on is free, is free,  
 tolled with the tim-brel shall be..... Yes, shout! for the foe that en-slaved thee is vanquished, and Zi - on is free, is free.

# ZION, AWAKE! Continued.

129

*mf* *cres.* *f* *dim.* *cres.*  
 Zi - on, a-wake from thy sad - ness, Wake, for thy foes shall op-press thee no more, Bright dawns the day - star of  
 Wake, op-press no more,  
*mf* *cres.* *f* *dim.* *cres.*  
 Zi - on, a-wake from thy sad - ness, Wake, for thy foes shall op-press thee no more, Bright dawns the day - star of

*mf* *cres.* *f* *cres.*  
 glad - ness, The night of thy sor - row is o'er, is o'er, The night of thy sor - row is o'er; Awake, awake, O Zi-on,  
*f* *cres.* *f*  
 glad - ness, The night of thy sor - row is o'er, is o'er, The night of thy sor - row is o'er; A-  
 Awake, awake, O Zi-on,



## ZION, AWAKE! Concluded.

wake! see the day star of glad - ness, The night of thy sor - row is o'er, awake, awake oh Zi-on wake! see the day star of  
 wake! see the day star of glad - ness, The night of thy sor - row is o'er, awake, awake oh Zi-on wake! see the day star of  
 wake..... The night of thy sor - row is o'er, A - wake.....  
 wake! see the day star of glad - ness, The night of thy sor - row is o'er, awake, awake oh Zi-on wake! see the day star of  
 glad - ness, The night of thy sor - row is o'er. A-men, A - men.....  
 glad - ness, The night of thy sor - row is o'er. A - men, A - men.....  
 ..... The night of thy sor - row is o'er. A - men, A - men .....  
 glad - ness,

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# "NIGHT'S SHADE NO LONGER."

131

ROSSINI.

*Allegretto. p*

Night's shade no lon - - - ger na - ture en - tran - ces, Dark - ness re - - tir - - ing, has - tens a - - way;

Night's shade no lon - - - ger na - ture en - tran - ces, Dark - ness re - - tir - - ing, has - tens a - - way;

Play first 16 measures for a Sym.

*p* Ped. \* Ped. \* Ped. \* Ped.

Beam - ing with bright - ness, morn - ing ad - van - ces, Smil - ing with pleas - - ure, welcomes the day.

Beam - ing with bright - ness, morn - ing ad - van - ces, Smil - ing with pleas - - ure, welcomes the day.

*f* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

## "NIGHT'S SHADE NO LONGER." Continued.

**QUARTET.** **CHORUS.**

Beaming with bright - ness, morning ad - van - ces, Smiling with pleas - ure, wel - comes the day. *p* Beaming with

Beaming with bright - ness, morning ad - van - ces, Smiling with pleas - ure, wel - comes the day. Beaming with

**1st time. 2d time.**

bright - ness, morning ad - van - ces, Smiling with pleas - ure, wel - comes the day, day. Beaming with bright - ness,

bright - ness, morning ad - van - ces, Smiling with pleas - ure, wel - comes the day, day. Beaming with bright - ness,

**1st time. 2d time.**

# "NIGHT'S SHADE NO LONGER." Concluded.

133

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "morn - ing ad - - van - - ces, Smil - ing with pleas - ure, wel - comes the day, welcomes the day, . . . welcomes the". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano).

Second system of the musical score. It also consists of four staves. The top two staves are vocal parts with lyrics: "day, Smil - ing with pleas - ure, wel - comes the day, the day, the day, the day. . . .". The bottom two staves are piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. Dynamics include *ff* (fortissimo).

## HAIL TO THEE, LIBERTY.

From "SEMIRAMIDE"

**ff** *Allegro Vivace.*  
*Treble & Alto.*

Hail, to thee, Lib - er - ty! Hail, to thee, Free - dom! Hail, to thee, Freedom, on this great day!

**Tenors.**

Hail, to thee, Lib - er - ty! Hail, to thee, Free - dom! Hail, to thee, Freedom, on this great day!

**Bass.**

**ff** *Piano Forte.*

**pp**

Let sounds of mel-o - dy, let notes of pleasure, this fes-tal day, this fes-tal day. Let sounds of

**pp**

Let sounds of melo - dy, let notes of pleasure, Resound tri-umphant-ly this fes - tal day. Let sounds of mel-o - dy,

N. B.—When there are but two notes written on the upper Staff, the two Trebles will sing the upper notes, and the Alto the lower  
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mel-o - dy, let notes of pleasure, this fes-tal day, this fes-tal day; Rejoice in freedom,

let notes of pleasure, Resound tri-umpant - ly this fes-tal day. Rejoice in freedom, this sacred

*Sva. loco.*

This system contains the first two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are: "mel-o - dy, let notes of pleasure, this fes-tal day, this fes-tal day; Rejoice in freedom, let notes of pleasure, Resound tri-umpant - ly this fes-tal day. Rejoice in freedom, this sacred". The system ends with a double bar line and the instruction "Sva. loco." written above the staff.

this sa-cred day, Re-joice in freedom, this sa-cred day; Let sounds of mel-o - dy,

day, Re-joice in freedom, this sa-cred day, Let sounds of melo - dy, let notes of

*Sva. loco.*

This system contains the next two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues with similar notation to the first system. The lyrics are: "this sa-cred day, Re-joice in freedom, this sa-cred day; Let sounds of mel-o - dy, day, Re-joice in freedom, this sa-cred day, Let sounds of melo - dy, let notes of". The system ends with a double bar line and the instruction "Sva. loco." written above the staff.

## HAIL TO THEE, LIBERTY. Continued.

let notes of pleasure, this fes-tal day, this fes-tal day. Re-joice, re-joice in freedom's sa-cred, sa-cred day, Rejoice in pleasure, Resound triumphant-ly this fes-tal day. Re-joice, re-joice in freedom's sa-cred, sa-cred day, Rejoice in

*Cres.* *ff*

*Sva.* *loco.* *Cres.* *Sva.* *ff*

free - - - dom, on this great day, Rejoice in free - - - dom, on this great day.

Re-joice in free - dom, on this great day, Re-joice in free - dom, on this great day, on this

free - - - dom, on this great day, Rejoice in free - - - dom, on this great day.

Re-joice in free - dom, on this great day, Re-joice in free - dom, on this great day, on this

*Sva.* *loco.*

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# HAIL TO THEE, LIBERTY. Continued.

137

1st & 2d Treble.

great day. Yeo - men, from Tenor.

great day. Yeo - men, from Bass.

val-ley, Hun-ter, from mountain, Crowd, from gay cap - i - tal, Her-mit, from fountain, A-rouse, ye great nation,

val-ley, Hun-ter, from mountain, Crowd, from gay cap - i - tal, Her-mit, from fountain, A-rouse, ye great nation,



## HAIL TO THEE, LIBERTY. Continued.

this hap - py day, sa - cred to free - dom, this ho - ly day, A - rouse ye, a - rouse ye, this happy day.

this hap - py day, sa - cred to free - dom, this ho - ly day, A - rouse ye, a - rouse ye, this happy day.

**ff** *Trebles & Alto.*

Sing loud with glad - ness, hearts warmly glow - ing, Thus Heav'n, propitious, its love be - stowing,

*Tenors.*

Sing loud with glad - ness, hearts warmly glow - ing, Thus Heav'n, propitious, its love be - stowing,

*Bass.*

**ff**

**Dim.**

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Thus Heav'n propitious, its love be-stow-ing, Breathes forth our lay, breathes forth our lay; Thus Heav'n pro-

Thus Heav'n, propitious, its love bestowing, Breathes forth our lay, Breathes forth our lay, Thus Heav'n, propitious,

The first system of the musical score for 'Hail to Thee, Liberty'. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplets in the piano part.

pitious, its love be-stow-ing, Breathes forth our lay, breathes forth our lay "How glorious Freedom!"

its love be-stow-ing, Breathes forth our lay, breathes forth our lay, "How glorious Freedom!" breathes forth our

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'pitious, its love be-stow-ing, Breathes forth our lay, breathes forth our lay "How glorious Freedom!"'. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

## HAIL TO THEE, LIBERTY. Continued.

breathes forth our lay, "How glorious Freedom!" breathes forth our lay. Thus Heav'n, propitious,

day. "How glorious Freedom!" breathes forth our lay. Thus Heav'n, propitious, its love be-

its love be - stow-ing, Breathes forth our lay, breathes forth our lay, Re - joice, re - joice in Freedom's sa-cred, sa - cred day.

stowing, Breathes forth our lay, Breathes forth our lay, Re - joice, re - joice in free-dom's sa-cred, sa-cred day, Rejoice in

Rejoice in

# HAIL TO THEE, LIBERTY. Concluded.

141

free - - - dom, on this great day, Rejoice in free - - - dom, on this great day.

Re-joice in free - dom, on this great day, Re-joice in free - dom, on this great day, on this

free - - - dom, on this great day, Rejoice in free - - - dom, on this great day.

Re-joice in free - dom, on this great day, Re-joice in free - dom, on this great day, on this

*Svn.*

great day. On this great day, On this great day.

great day, On this great day, On this great day.

*loco. Svn. loco. Svn.*

**MISERERE.\***

**The celebrated Prison Scene from Verdi's famous Opera, "IL TROVATORE."  
Arranged by H. R. PALMER.**

**Soprano & Alto.**

**Soprano & Alto.**

Oh, have mer-cy on him whose soul is hast-n'ing To that a-bode from whence there's no re-turn-ing, Grant thy mer-cy and love with all their

**Tenor.**

**1st & 2d Bass.**

**Passing Bell.**

**Bell.**

**Bell.**

**LEONORA.** Soprano.

chast'ning, Oh, keep his soul from ev - er - last-ing burn - ing. What meaneth that pray - ing? So sad-ly es - say - ing, E - ter-nal com-

pas - sion On some guilty soul ; The sight of you tow - er, My heart fills with horror, In vain are all efforts My fears to con-

**MANRICO. Tenor. Imprisoned in the Tower.**

tro! In vain these fears I try to con - trol. Oh, how my sad soul long - eth, Long - eth dear heart for thee, On - ly for thee, Only for thee would I

\* If necessary, a few smooth tenor voices may sing in unison with the soprano and alto, or the whole chorus may be performed men's voices.

# MISERERE.—Continued.

143

live, *pp* Leono - - ra, My own Leo - no - ra fare - - well.

*Soprano & Alto.*  
Oh, have mer - cy on him whose soul is hast - 'ning To that a -

*Tenor.*  
1st & 2d Bass. *Bell.*

bode from whence there's no re - turn - ing, Grant thy mer - cy and love with all their chast - 'ning, Oh, keep his soul from ev - er - last - ing burn

*Bell.* *Bell.* *Bell.*

**LEONORA. Soprano.**

On yon horrid tow - er, Death waits for the mor - row, Awaits un - re - lent - ing, His vic - tim to slay, Oh, merciful

*ing.* Have com - pas - sion! Have com - pas - sion! Have com - pas - sion! Have com - pas - sion!

*pp*



**MATRICO. Tenor.**  
Cres. 3 5

Fa - ther. Avert now this sorrow, And open these portals Death's vengeance to stay, Oh, lend thine aid death's vengeance to stay. Now are my life's last

Have com-pas-sion! Mis-e-re - - - - - re!

**Uclavo**

mo - menta, Prov - ing my love for thee; Dear - er than life, Yes, thou art dearer to me, *pp* Leo-no - - - ra, My own Leo - no ra fare-

# MISERERE.—Concluded.

145

Ne'er can I for-get thee! Ne'er can I for-get thee! I'll not forget thee! I'll not forget thee!

- well! Now are my life's last mo - ments Proving my love for thee. Dearest, thou wilt ever remember

- cy! Oh, have mercy! Oh, have mercy! Oh, have mer - cy!

*pp*

I'll not for-get . . . thee! No, I'll not for-get thee! No, no, I'll not forget thee! No, no! . . .

me! Leo - no - - - ra, fare-well! fare - well! Fare - - well, Leo - - no - - - ra!

Oh, have mer - - - cy! Mi - se - re - re! Mi - se - re - - - re!

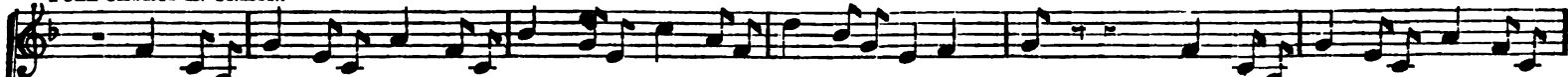


**ANVIL CHORUS.**

***Allegro.***



**FULL CHORUS IN UNISON.**



1. Hail to the morn in our proud nation's story, When Freedom, her banner o'er us un - folds ! Shout for Co-lum - bia, in anthems of  
2. Fling out our banner from o - cean to o - cean, Let Lib - erty triumph o'er land and sea ! Proud swells each bosom with purest de -

pp



glo - ry, And loudly ex - tol Him whose pow'r upholds.  
vo - tion, Colum - bia, our own native land, to thee.



# ANVIL CHORUS. Concluded.

147

CHORUS. *f*

Hark to the roar!.... Is it weal, or woe, or

warn - - ing? Wild - - ly the chimes ring, "'Tis Freedom's na - tal morn - ing." Ring, Ring,

spread Co - lum - bia's fame. And joy and gladness, And joy and gladness, O'er all the land pro - clai - - aim.

*f* D. C.

1st time. D. U. 2d time.

The musical score is written for three parts: Soprano, Alto, and Bass. It features a key signature of one flat (B-flat) and a 2/4 time signature. The music is characterized by a strong, rhythmic accompaniment in the lower parts, with the bass line often playing a steady eighth-note pattern. The vocal parts have a more melodic line, with some notes being sustained or held. The score includes dynamic markings such as *f* (forte) and *fz* (forzando). There are also performance instructions like '1st time' and '2d time' for a repeat section. The lyrics are written below the vocal staves, and the overall mood is one of triumph and celebration.

## WHEN DAYLIGHT'S GOING.

(PHANTOM CHORUS.)

From "LA SONNAMBULA."

Andante Moderato.

*pp*

When daylight's go - ing, And night winds flow - ing, When sheet - ed light - ning The heav - ens

When daylight's go - ing, And night winds flow - ing, When sheet - ed light - ning The heav - ens

*Solo*

*p* *pp*

Detailed description: This block contains the first system of the musical score. It features five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a vocal solo part marked 'Solo'. The bottom staff is a piano accompaniment with dynamic markings 'p' and 'pp'.

bright'ning, When deep-mouth'd thunder Strikes us with wonder, O'er . . the dis - tant hill a shade appears, a shade appears; Yes; while clouds thro'

bright'ning, When deep-mouth'd thunder Strikes us with wonder, O'er . . the dis - tant hill a shade appears, a shade appears; Yes; while clouds thro'

Detailed description: This block contains the second system of the musical score. It features five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a vocal solo part. The bottom staff is a piano accompaniment. The lyrics are repeated in the second system.

# WHEN DAYLIGHT'S GOING. Continued.

149

heav - en, By winds are driv - en, With hair loose streaming, And eyes bright beam-ing, In robes, whose whiteness Shine forth a

heav - en, By winds are driv - en, With hair loose streaming, And eyes bright beam-ing, In robes, whose whiteness Shine forth a

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are instrumental accompaniment. The music is in a major key and 4/4 time.

brightness, oh! then it comes, oh! then it comes up-on our fears.

brightness, oh! then it comes, oh! then it comes up-on our fears. Oh! what a pic - ture! this is but dreaming, While your mis-

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are instrumental accompaniment. The music continues from the first system.

## WHEN DAYLIGHT'S GOING. Continued.

SOLO.

Ah! . . . 'tis no dream-ing, it is no seem-ing, Each eye has seen it, indeed, 'tis

giv - ings your fan - cies heed. In - deed, . . . . . 'tis

CHORUS.

true. Then gent - ly glid - ing, On air seems rid - ing, Dead si - lence reign - ing, Dread hor - -ror

true. Then gent - ly glid - ing, On air seems rid - ing, Dead si - lence reign - ing, Dread hor - -ror

*Sva.*

pain-ing, Each ob-ject cheerful, becom-ing fear-ful, Fro - zen the riv - er seems in i - cy fet - ters bound. With si - lent

crouch-ing, The dogs ap-proach-ing, With eyes so lower-ing, Their fears o'er-power ing, While birds are crouch-ing, The dogs ap-proach-ing, With eyes so lower-ing, Their fears o'erpow'ring, While birds are

WHEN DAYLIGHT'S GOING. Continued.

The image shows a musical score for a piece titled "The Owl". It consists of two systems of staves. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The second system has two piano staves. The lyrics are: "cry - ing, In cir - cles fly - ing, The owl shrieks wild - ly round, shrieks wildly round and round. Indeed, 'tis true! With si - lent". The music is in 2/4 time, with a key signature of one flat (B-flat). The vocal parts are in treble clef, and the piano parts are in bass clef. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

cry - ing, In cir - cles fly - ing, The owl shrieks wild - ly round, shrieks wildly round and round. Indeed, 'tis true! With si - lent

cry - ing, In cir - cles fly - ing, The owl shrieks wild - ly round, shrieks wildly round and round. Indeed, 'tis true! With si - lent

The musical score consists of five systems of staves. The first system includes a vocal melody with lyrics: "crouch-ing, crouch - ing, The dogs ap-proach-ing, With eyes so lower-ing, Their fears o'er-power - ing, While birds are". Below this is a piano accompaniment staff with dynamics markings: *Cres*, *cen*, *do.*, *f*. The second system continues the vocal melody with lyrics: "With si-lent crouching, The dogs ap-proach-ing, With eyes so lower-ing, Their fears o'erpow-er-ing, While birds are". The piano accompaniment for this system has dynamics: *Cres*, *cen*, *do.*, *pp*. The third system shows the vocal melody continuing with the same lyrics as the previous system. The piano accompaniment for this system has dynamics: *Cres*, *cen*, *do.*, *f*, *pp*.

# WHEN DAYLIGHT'S GOING. Concluded.

153

cry - ing, In cir - cles fly - ing, The owl shrieks wild - ly round, shrieks wild - ly round and round. To guard  
 cry - ing, In cir - cles fly - ing, The owl shrieks wild - ly round, shrieks wild - ly round and round. To guard  
*ff*

*pp*  
 thee, To guard thee, pray Heav'n; To guard thee, To guard thee, pray Heaven. . .  
 thee, To guard thee, pray Heav'n; To guard thee, To guard thee, pray Heaven. . .  
*pp*



## I WILL BOTH LAY ME DOWN.

*Andante gracioso.*

Written for this work, by Geo. F. Root.

The first system of the musical score consists of four staves. The top staff is a piano accompaniment in 4/4 time, featuring a melody of eighth and sixteenth notes. The second staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It contains the lyrics: "I will both lay me down in peace and sleep : For Thou, Lord, for Thou, Lord, on - ly mak - est me to dwell in safe - ty. I". The third staff continues the piano accompaniment, marked with a piano (*p*) dynamic and a *Dim.* (diminuendo) instruction. The bottom staff is a bass line in 4/4 time, providing a harmonic foundation for the vocal line.

I will both lay me down in peace and sleep : For Thou, Lord, for Thou, Lord, on - ly mak - est me to dwell in safe - ty. I

The second system of the musical score continues the composition with four staves. The top staff is the piano accompaniment, continuing the melody. The second staff is the vocal line, with lyrics: "will both lay me down, will lay me down in peace and sleep, and sleep ; For Thou, Lord, on - ly mak - est me to dwell in safe - ty." The third staff continues the piano accompaniment. The bottom staff is the bass line. The lyrics for the vocal line across the system are: "I will both lay me down in peace and sleep, &c. will both lay me down in peace . . . . and sleep, and sleep ; For Thou, Lord, on - ly mak - est me to dwell in safe - ty. will lay me down in peace."

will both lay me down, will lay me down in peace and sleep, and sleep ; For Thou, Lord, on - ly mak - est me to dwell in safe - ty.

I will both lay me down in peace and sleep, &c.

will both lay me down in peace . . . . and sleep, and sleep ; For Thou, Lord, on - ly mak - est me to dwell in safe - ty.

will lay me down in peace.

# FROM HIS HOME ON THE MOUNTAIN. Quartett and Distant Chorus.

155

G. F. R.  
Quartett.

Representing the approach, passing by, and dying away in the distance, of the music of the procession.

GEO. F. ROOT.



From his home on the moun-tain they bear him a-long, While the wood-lands re-ech - o the sweet old song;



'Tis the young chris-tain sol - dier who fell by the way, In the midst of the fight on the bat - tle day. Hark,

## FROM HIS HOME ON THE MOUNTAIN. Continued.

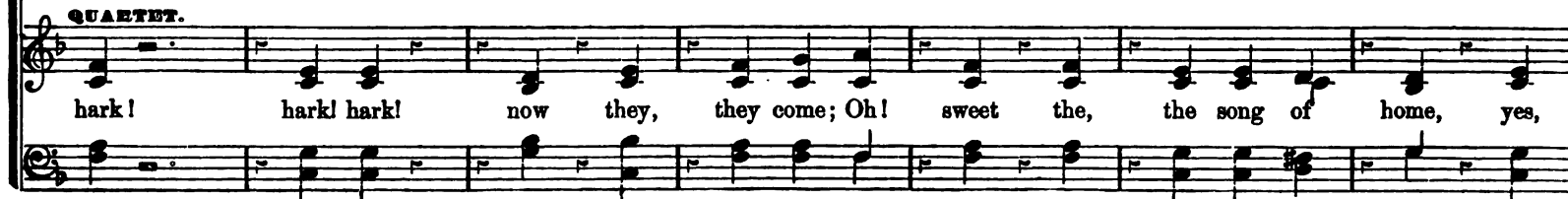
Chorus begin as softly as you can sing the words, and increase a little, gradually, to represent distant music coming nearer.

## Old Tune. CHORUS.



Chil - dren of the heav'n - ly King, As ye jour - - - ney sweet - ly

## QUARTET.




hark! hark! hark! now they, they come; Oh! sweet the, the song of home, yes,

Gradual increase to here while singing the words.



sing; Sing your Sav - - - - - ior's wor - - - - - thy



our home; Now near - er and near - er the train winds a - long, And the still air is glad, with the

In humming this tune to end the performance, the Quartet sing only the first "hark." They then remain silent or join the humming. Let the humming diminish from the beginning to the end of the tune, and finally die away with the softest possible breathing of the tones.

# FROM HIS HOME ON THE MOUNTAIN. Concluded.

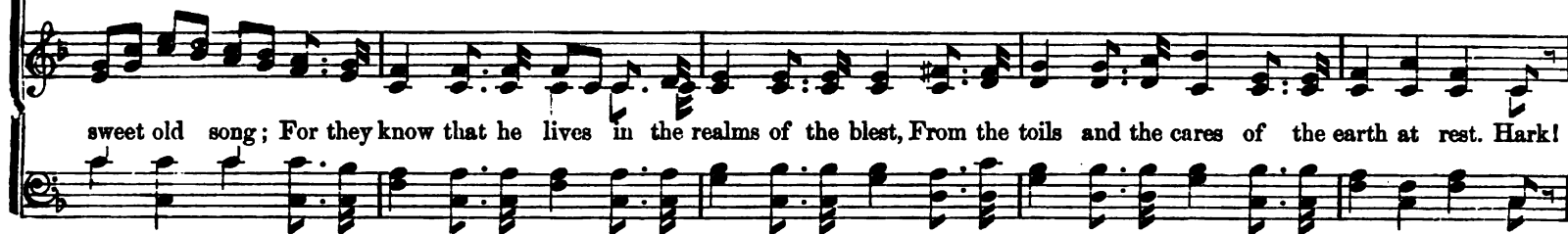
157

| From here diminish No point should be louder than mezzo while singing the words.

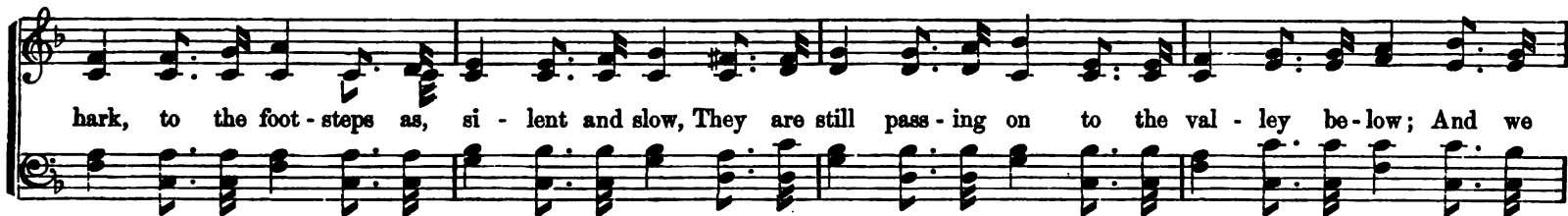
*Fine.*



praise, Glo - - - rious in his works and ways.

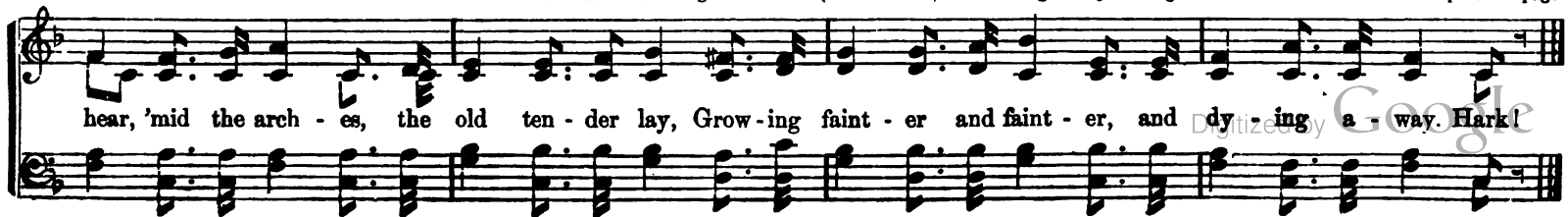


sweet old song; For they know that he lives in the realms of the blest, From the toils and the cares of the earth at rest. Hark!



hark, to the foot-steps as, si - lent and slow, They are still pass - ing on to the val - ley be-low; And we

End with humming the old tune (mouths shut.) Do not sing first Quartet again. See directions at bottom of previous page.



hear, 'mid the arch - es, the old ten - der lay, Grow - ing faint - er and faint - er, and dy - ing a - way. Hark!

## FAIRIES' SONG. From Midsummer Night's Dream.

(The second syllable of "merrily" has the sound of i in "pin," and not the sound of i in "bird." "Thorough" here is old English for "through the.")

**Allegretto.** Words by SHAKESPEARE.

Drs. ARNE and JACKSON. Arr. for this Work.

Where the bee sips, there lurk I, In a cow-slip's bell I lie; There I couch when owls do  
there lurk I, there I lie;

Where the bee sips, there lurk I, In a cow-slip's bell I lie; There I couch when owls do

cry, when owls do cry, when owls do cry, On a bat's back do I fly.....  
do I fly, do I fly, do I fly,

hee, hee, hee, hee, hee, hee, hee, hee, hee, hee, do I fly, do I fly, do I fly,

cry, when owls do cry, when owls do cry; On a bat's back do I fly, do I fly.....

Af - ter sun - set mer - ri - ly, mer - ri - ly, Af - ter sun - set mer - ri - ly, mer - ri - ly.  
do I fly, Af - ter sun - set mer - ri - ly.

Af - ter sun - set mer - ri - ly, mer - ri - ly, Af - ter sun - set mer - ri - ly..... mer - ri - ly.

*Soft long tones gently.* *cres.*

Mer-ri-ly, mer-ri-ly shall I live now, shall I live now, shall I live now,  
 Mer-ri-ly, mer-ri-ly shall I live now, shall I live now, un - der the  
 Mer-ri-ly, mer-ri-ly shall I live now, shall I live now, un - der the

un - der the blossom, Mer-ri-ly, mer-ri-ly, mer - - ri-ly,  
 bloss-om, Mer-ri-ly, mer-ri-ly, mer - - ri-ly, mer-ri-ly shall I live  
 mer-ri-ly, mer-ri-ly, mer-ri-ly, mer - - ri-ly,

mer-ri-ly, Un-der the blossom that hangs on the bough, Mer-ri-ly, mer-ri-ly shall I live now, Mer-ri-ly, mer-ri-ly shall I live  
 now, Un-der the blossom that hangs on the bough, Mer-ri-ly, mer-ri-ly shall I live now, Mer-ri-ly, mer-ri-ly shall I live  
 mer-ri-ly,

## FAIRIES' SONG. Continued.

now, Un - der the blossom that hangs on the bough, Un - der the blossom that hangs on the bough.

now, Un - der the blossom that hangs on the bough, Un - der the blossom that hangs on the bough. All we fair - ies, all we

All we fair - ies

All we fair - ies, all we fair - ies that do run, By the trip - le Hec - ate's beam, From the  
that do run. that do run, By the trip - le Hec - ate's beam, From the pres - ence of the

fair - ies, that do run, that do run, By the trip - le Hec - ate's beam,

All we fair - ies, From the

pres - ence of the sun, From the pres - ence of the sun..... Fol - low dark - ness as a dream, as a dream,

From the pres - ence of the sun, Fol - low dark - ness as a dream, Fol - low dark - ness as a dream, as a dream,

pres - ence of the sun, From the pres - ence of the sun.....

O-ver hill, o-ver dale, Thoro' bush, thoro' brier,

O-ver park, o-ver pale, Thor-ough flood, thor-ough fire,

O-ver hill, thorough

O-ver park,

o-ver pale,

o-ver dale,

O-ver hill,

o-ver dale,

O-ver hill,

thorough

bush, thorough brier,

O-ver pale, thorough flood, thorough fire,

O-ver hill, o-ver dale, thor-ough bush, thor-ough brier,

O-ver park,

thorough flood, thorough fire,

O ver

bush, thorough brier,

O-ver pale,

*m*

*mf*

*f*

O-ver park,

o-ver pale,

thorough flood,

thorough fire, thoro' fire, O-ver

hill, o-ver dale, thorough bush, thoro' brier,

O-ver park,

o-ver pale,

thorough flood, thoro' fire, thoro' fire,

O-ver



## FAIRIES' SONG. Continued.

hill, Thorough bush, thorough brier, O - ver pale, thorough flood, thorough fire, O - ver hill, o - ver dale, thorough  
 O - ver dale, o - ver park, Thorough flood, thorough fire, O - ver hill, o - ver dale, thorough  
 hill, Thorough bush, thorough brier, O - ver pale, thorough flood, thorough fire,

bush, thorough brier, o - ver park, o - ver pale, Thorough flood, thorough fire..... Mer - ri - ly, mer - ri - ly shall we live  
 bush, thorough brier, o - ver park, o - ver pale, Thorough flood, thorough fire..... Mer - ri - ly,

now, shall we live now, shall we live now, Un - der the blossom, mer - ri - ly,  
 ri - ly, mer - ri - ly shall we live now, Un - der the blossom that hangs on the bough,  
 mer - ri - ly shall we live now, shall we live now, Un - der the blossom, mer - ri - ly, mer - ri - ly.  
 mer - ri - ly, mer - ri - ly shall we live now, Mer - ri - ly mer - ri - ly,

mer-ri-ly, mer - - ri-ly, Mer-ri-ly, un-der the blossom that hangs on the

Mer ri-ly, mer-ri-ly shall we live now, Un-der the blossom that hangs on the

mer-ri-ly, mer - - ri-ly, Mer-ri-ly,

*musical notation: treble, alto, and bass staves with lyrics and dynamics (f, m, cres, dim).*

bough, Un-der the blos-som that hangs on the bough; Mer-ri-ly, mer-ri-ly shall we live now, mer-ri-ly,

bough, Un-der the blos-som that hangs on the bough; Mer-ri-ly, mer-ri-ly shall we live now, mer-ri-ly,

*musical notation: treble, alto, and bass staves with lyrics and dynamics (pp, f).*

mer-ri-ly shall we live now, Un-der the blos-som that hangs on the bough; Un-der the blossom that hangs on the bough.

mer-ri-ly shall we live now, Un-der the blos-som that hangs on the bough, Un-der the blossom that hangs on the bough.

*musical notation: treble, alto, and bass staves with lyrics and dynamics (m, f, rite).*

## THE MOUNTAIN MINER'S SONG.

From the "Triumph," by permission. Arranged from "Offenbach" by F. W. Root.

*Allargando.*

1. Onward on-ward up the mountain side, Farewell the prai-ries far be-low, Firm and joy-ful whatso-e'er be-tide, We the mer-ry min-ers gal-ly

go, We go, we go, we go, we go, yes, Yes to the mountain pass we go, we go, we go, Yes to the mountain

pass we mer-ry min-ers gai-ly go, yes, yes, yes, Yes for the gold is there we know, we know, we know, Yes for the gold is there beneath the

This block contains the first system of the musical score, measures 1 through 12. It features a vocal melody line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "pass we mer-ry min-ers gai-ly go, yes, yes, yes, Yes for the gold is there we know, we know, we know, Yes for the gold is there beneath the".

crystal waters flow, Then in or-der firm move on, move on, and do not tar-ry for the prize is just be - fore the craggy rocks that frown a -

This block contains the second system of the musical score, measures 13 through 24. It continues the vocal melody, piano accompaniment, and bass line from the first system. The lyrics are: "crystal waters flow, Then in or-der firm move on, move on, and do not tar-ry for the prize is just be - fore the craggy rocks that frown a -".

## THE MOUNTAIN MINER'S SONG. Continued.

bove our path shall yield the shin - ing ore, Yes to the mountain pass we go, we go, we go, Yes to the mountain

pass we mer - ry min - ers gal - ly go, yes, yes, yes, Yes for the gold is there we know, we know, we know, Yes for the gold is

The musical score is written for four staves. The top two staves contain the vocal melody with lyrics. The bottom two staves provide a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The music is in a major mode. The lyrics are: 'bove our path shall yield the shin - ing ore, Yes to the mountain pass we go, we go, we go, Yes to the mountain pass we mer - ry min - ers gal - ly go, yes, yes, yes, Yes for the gold is there we know, we know, we know, Yes for the gold is'. The score is divided into two systems, each with four staves.

there for the gold is there in the crystal flow In or - der firm move on, move on, move on, Our toilsome march is done is nearly

done, But should the howling tempests blow, The tem - pest blow..... Still to the mountain pass we'll go, we'll go, we'll go,

The musical score is written for four staves. The top two staves (treble and bass clef) contain the vocal melody with lyrics. The bottom two staves (treble and bass clef) contain the piano accompaniment. The key signature has one flat (B-flat). The tempo and style are indicated by the notation, which includes various note values, rests, and dynamic markings. The lyrics are printed below the vocal staves.

still for the gold is there we know, we know, we know, on, move on, move on, move on, to the mountain pass, to the mountain pass, to the mountain pass, to the mountain

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests.

*Faster.* *Accelerate.*  
pass we merry miners gally go, we merry miners gal-ly go, we go, we go, we go, we go.....

This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The tempo markings "Faster." and "Accelerate." are placed above the first staff. The music becomes more rhythmic and faster-paced, featuring many sixteenth notes and triplets.

*Andantino.*

1. Come, Ho - ly Spir - it, calm my mind, And fit me to approach my God; Remove each vain, each worldly tho't, And lead me to thy blest a-bode.

2. A bright-er faith and hope im-part, And let me now my Sav - ior see; Oh, soothe and cheer my burdened heart, And bid my spir - it rest in thee.

## THE DAY IS ADVANCING. Chorus.

From "TURKE IN ITALIEN," by BELLINI.

*Fast.*

The day is advancing, There's joy on the breeze, And mer-ri-ly dancing Are riv-ers and seas. The day is advancing, There's joy on the breeze, And mer-ri-ly dancing Are riv-ers and seas. The day is advancing, There's joy on the breeze, And mer-ri-ly dancing Are riv-ers and seas. The day is advancing, There's joy on the breeze, And mer-ri-ly dancing Are riv-ers and seas.

Play first eight measures as prelude.



breese, And mer - ri - ly danc-ing Are brooklets and seas. And mer - ri - ly dancing; And mer - ri - ly  
 breeze, And mer - ri - ly danc-ing Are brooklets and seas. And mer - ri - ly dancing; And mer - ri - ly

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music is in 4/4 time and features a simple melody with a steady accompaniment.

danc-ing Are riv - ers and seas. Our songs let us pour, Kind friends on the shore. Now  
 danc-ing Are riv - ers and seas. Now loud to the breez-es Our songs let us pour, Of friends who now leave us to increase our store. Now

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music continues the melody from the first system, with a slight change in the piano accompaniment.

loud to the breez - - es Our songs let us pour, Of friends who now leave us to ad - to our store, Of friends who now leave us, To

loud to the breez - - es Our songs let us pour, Of friends who now leave us to add to our store, Of friends who now leave us, To

add to our store, Of friends who now leave us to add to our store, To add to our store, Of friends who now leave us to add to our store.

add to our store. Of friends who now leave us to add to our store, To add to our store, Of friends who now leave us to add to our store.

*crs. 8va* *Loc.*

*Google*

G. F. R.

New arrangement. ❀

Con spirito.

Home is the word now, work is ov - er, Let us sing a parting lay, Then to the green old woods and meadows, Nature's haunt so

*musical notation: Treble and Bass staves, 4/4 time, key of B-flat major. Dynamics: m, >, Cres., f, m, >, Cres.*

bright and gay. Out, then, out of the way All tho'ts of la-bor and of care. Home, friends, home is the word, No room for aught but pleasure there,

*musical notation: Treble and Bass staves, 4/4 time, key of B-flat major. Dynamics: f, >, m, >, f, m, >, Cres.*

out all tho'ts of care, Naught, naught but pleasure there,

So while we bor - row tho'ts of the mor-row, Nev - er a sor-row shall dim the way So bright and clear, Joy hovers o'er us

*musical notation: Treble and Bass staves, 4/8 time, key of B-flat major. Dynamics: p, pp, m, >, p, >, p.*

*pp* *m* *Fine.* *p* *Cantabile.*

Hope points be - fore us, Now swell the cho - rus, The parting song of right good cheer. Long . . . we have journey'd to -

*pp* *m* *pp*

Long we've jour - ney'd

geth - er Through . . . pleasant days and bad weath - er; Naught . . . has been a - ble to sev - -

on to - geth - er Thro' all kinds of days and weather, Naught has come till now to

*Cres.* *D. C.*

er our u - nion, our u - nion, Our union true, of work and song, Our u - nion, our union, our u - nion true and strong.

*Cres.* *f* *D. C.*

sev - er u - nion, U - nion true, of work and song, U - nion, u - nion, union true and strong.



# WITH SHEATHED SWORDS. Continued.

175

Chorus of People.  
Alto.

*f*

With sheathed swords and bows unstrung, and spears and shields with garlands hung, Our mighty men of Val - our come, Our

Tenor 1st & 2d Unison.

With sheathed swords and bows unstrung, and spears and shields with garlands hung, Our mighty men of Val - our come, Our

Bass.

glorious Captain of the war, Returneth in his brazen car, Triumphant, triumph-ant to his home.

glorious Captain of the war, Returneth in his brazen car, Triumphant, triumph-ant to his home. Our en-e-mies are servants now;

Beneath the slav-ish yoke they bow, they bow to Sy-ria's migh-ty King: they bow to Sy-ri-a's migh-ty King:

Beneath the slav-ish yoke they bow, they bow to Sy-ria's migh-ty King: they bow to Sy-ri-a's migh-ty King:

This musical system consists of two staves, treble and bass clef, in a key of two flats (B-flat major or D-flat minor). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the staves, with the first line of lyrics appearing above the first staff and the second line appearing above the second staff. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Ben-ha-dad's dart in he-ro's hands, Whenever Naaman commands are

Ben-ha-dad's dart in he-ro's hands, Whenever Naaman commands are

This musical system consists of four staves, treble and bass clef, in a key of two flats. The first two staves contain the vocal melody and its accompaniment, with the lyrics printed below them. The last two staves contain a piano accompaniment, featuring a mix of eighth and sixteenth notes, with some rests and dynamic markings. The lyrics are printed below the first two staves, with the first line of lyrics appearing above the first staff and the second line appearing above the second staff.

*Tutti.*

plumed, are plumed from Victory's wing. The many-voiced crowd Ex-ult-ing, shouteth loud my no - ble he - ro's name and worth!

plumed, are plumed from Victory's wing.

plumed, are plumed from Victory's wing.

*p*

*AS*

*Chorus of Maidens.*

Maid - ens ad - vance with song and dance, And wel - come him and all with mirth! Wel - come, wel - come

*Alto.*

Wel - come, wel - come

*AS*

*VS*



Sy-ri-a's de-fend - er; Wel-come, wel - come, dread of all her en-e-mies; Un - to thee her daugh - ters ren - der praise.

Sy-ri-a's de-fend - er; Wel-come, wel - come, dread of all her en-e-mies; Un - to thee her daugh - ters ren - der praise.

AS

This musical system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: 'Sy-ri-a's de-fend - er; Wel-come, wel - come, dread of all her en-e-mies; Un - to thee her daugh - ters ren - der praise.'

praise for thy great vic - tories. Wel-come, wel - come, Sy-ri-a's de-fend - er; Welcome, dread of all her en - e - m ies: Un - to

praise for thy great vic - tories. Wel-come, wel - come, Sy-ri-a's de-fend - er; Welcome, dread of all her en - e - m ies: Un - to

AS

This musical system continues the piece with four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'praise for thy great vic - tories. Wel-come, wel - come, Sy-ri-a's de-fend - er; Welcome, dread of all her en - e - m ies: Un - to'. The piano accompaniment continues with a similar pattern of eighth notes and chords.

thee her daugh - ters ren - der praise, praise for thy great vic - tories.

thee her daugh - ters ren - der praise, praise for thy great vic - tories.

AS AS AS AS AS

This system contains a vocal melody and a piano accompaniment. The vocal part is written on a single staff with a treble clef and a key signature of two flats. The piano part is on a grand staff (treble and bass clefs). The lyrics are "thee her daugh - ters ren - der praise, praise for thy great vic - tories." The piano part includes several measures with the marking "AS" above them.

**Alto.** Hail! hail! Hail! hail! hail! Hail! Naaman thy deeds of Glo - ry, When thy no-ble

**Tenor.** Hail! hail! hail! Hail! Naaman thy deeds of Glo - ry, When thy no-ble

**Bass.** Hail! hail! hail! Hail! Naaman thy deeds of Glo - ry, When thy no-ble

**Sop. Tutti.**

This system continues the musical score with four vocal parts: Alto, Tenor, Bass, and Soprano (Sop. Tutti). Each vocal part has its own staff. The lyrics are "Hail! hail! hail! Hail! Naaman thy deeds of Glo - ry, When thy no-ble". The piano accompaniment continues on the grand staff. The Soprano part is marked "Sop. Tutti." and the other vocal parts are marked with their respective voice types.

**WITH SHEATHED SWORDS.** Continued.

race is run; Shall re-an - i-mate the sto-ry told by Fa-ther to the son, Shall re - an - i-mate the sto - ry

race is run; Shall re-an - i-mate the sto-ry told by Fa-ther to the son, Shall re - an - i-mate the sto - ry

told by Fa - ther to the son. Shall re - an - i - mate the sto - ry told by Fa - ther to the

told by Fa - ther to the son. Shall re an - i - mate the sto - ry told by Fa - ther to the

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# WITH SHEATHED SWORDS. Concluded.

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son; . . . by Fa - ther to the son, Hail, hail, hail, Na - a-man! Hail, hail, hail, hail, Na - a-man!

son; . . . by Fa - ther to the son, Hail, hail, hail, Na - a-man! Hail, hail, hail, hail, Na - a-man!

*Sva.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Hail, hail, Na-a-man! Hail! Hail! Hail! Na-a-man! Hail! Hail!

Hail, hail, Na-a-man! Hail! Hail! Hail! Na-a-man! Hail! Hail!

*Ped.* *Hit. un poco.*

# GREAT AND MARVELOUS.

From Henry Farmer's celebrated Mass in B Flat.

*Allegro maestoso.*

Great and marvelous are thy works, O Lord, Great and marvelous are thy works, O Lord, Great and marvelous, Great and marvelous

Great and marvelous, Great and marvelous,

Great and marvelous are thy works, O Lord, Great and marvelous are thy works, O Lord; Great and marvelous, Great and marvelous

*Inst. ff*

Detailed description: This block contains the first system of the musical score. It features a vocal line with lyrics, a piano accompaniment, and an instrumental line. The tempo is marked 'Allegro maestoso'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of two staves. The piano accompaniment consists of two staves. The instrumental line, marked 'Inst. ff', consists of two staves.

are thy works, O Lord, Great and marvelous are thy works, Great and marvelous are thy works,

are thy works, O Lord, Great and marvelous are thy works, Great and marvelous are thy works,

Detailed description: This block contains the second system of the musical score. It continues the vocal and instrumental parts from the first system. The vocal line consists of two staves. The piano accompaniment consists of two staves. The instrumental line, marked 'Inst. ff', consists of two staves.

are thy works, O Lord. *Soli. p* Lord God Al-might-y,

*Soli. pp* Thou art ho-ly, Thou art ho-ly,

are thy works, O Lord, Great and mar-velous are thy works, *Soli. pp* Lord God Al-might-y,

Lord God Al-might-y, We, O Lord, a-dore thee, And we mag-ni-

Lord God Al-might-y, We, O Lord, a-dore thee, We, O Lord, a-dore thee, and we mag-ni-fy thee, And we mag-ni-

## GREAT AND MARVELOUS. Continued.

**Tutti.**

fy thee, We praise thy name, O Lord, most High, We praise, O Lord, praise thy name, O Lord, most

fy thee, We praise thy name, O Lord, most High, We praise, O Lord, praise thy name, O Lord, most

**Solo.** **Tutti.**

High, We praise thy name, O Lord, We praise thy name, We praise thy name, We praise, O Lord, praise thy

High, We praise thy name, O Lord, We praise thy name, We praise thy name, We praise, O Lord, praise thy

*pp*

name, O Lord most High.

name, O Lord most High.

Keep thou my  
*Solo.*

*p*

This system contains two vocal staves and two piano accompaniment staves. The vocal staves have lyrics 'name, O Lord most High.' and 'Keep thou my Solo.' The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *p* (piano).

*Solo.* *Tutti. f* *A tempo.*

Keep thou, my soul, O Lord, Keep thou my soul, O Lord, and grant me thy sal - va - tion. Judge me, Lord, and

soul, O Lord. Keep thou my soul, O Lord, and grant me thy sal - va - tion. Judge me, Lord, and

This system continues the musical piece with two vocal staves and two piano accompaniment staves. It includes dynamic markings *Solo.*, *Tutti. f*, and *A tempo.* The lyrics are 'Keep thou, my soul, O Lord, Keep thou my soul, O Lord, and grant me thy sal - va - tion. Judge me, Lord, and soul, O Lord. Keep thou my soul, O Lord, and grant me thy sal - va - tion. Judge me, Lord, and'. The piano part continues with a melodic line and harmonic accompaniment.



## GREAT AND MARVELOUS. Continued.

plead my cause, for thou art the God of my sal-va-tion, Judge me, O Fa-ther, and plead my cause, O de-liv-er and save, O

plead my cause, for thou art the God of my sal-va-tion, Judge me, O Fa-ther, and plead my cause, O de-liv-er and save, O

This system contains five staves of music. The first two staves are vocal parts with lyrics. The third staff is a tenor part. The fourth and fifth staves are piano accompaniment.

Lord. Great and marvelous are thy works, O Lord, Great and marvelous are thy works, O Lord,

Lord. Great and marvelous, Great and marvelous,

Lord. Great and marvelous are thy works, O Lord, Great and marvelous are thy works, O Lord,

This system contains five staves of music. The first three staves are vocal parts with lyrics. The fourth and fifth staves are piano accompaniment.

# GREAT AND MARVELOUS. Continued.

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Just and true are all thy ways, O Lord, Great and marvelous are thy works, Great and marvelous

Just and true are all thy ways, O Lord, Great and marvelous are thy works, Great and marvelous

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with the lyrics 'Just and true are all thy ways, O Lord, Great and marvelous are thy works, Great and marvelous' written below them. The bottom two staves are for the piano accompaniment, featuring a steady eighth-note bass line and a more melodic treble line with some chords.

are thy works, are thy works, O Lord, Great and marvelous are thy works, are thy works, O Lord.

are thy works, are thy works, O Lord, Great and marvelous are thy works are thy works, O Lord.

The second system of the musical score also consists of four staves. The vocal parts continue with the lyrics 'are thy works, are thy works, O Lord, Great and marvelous are thy works, are thy works, O Lord.' The piano accompaniment continues with the same rhythmic pattern, providing a harmonic foundation for the vocal melody.

## GREAT AND MARVELOUS. Concluded.

Great and marvelous are thy works, are thy works, O Lord, Great, O Lord, are thy works, great, O

Great and marvelous are thy works, are thy works, O Lord, Great, O Lord, are thy works, great, O

This system contains five staves. The top two staves are vocal parts with lyrics. The bottom three staves are instrumental accompaniment, including a piano part with chords and a bass line.

Lord are thy works. A - men, A - men.

Lord are thy works. A - men, A - men.

This system contains five staves. The top two staves are vocal parts with lyrics. The bottom three staves are instrumental accompaniment, including a piano part with chords and a bass line. The system concludes with a double bar line.

## BREATHING.

When the lungs are full, the breath can be stopped by shutting the throat and relaxing the muscles of the chest and abdomen, by which it was taken, or it can be held and controlled by the abdominal and intercostal muscles and the throat be free from pressure.

(NOTE. The air is drawn into the lungs by distending the chest, just as it is drawn into a pair of bellows by distending its covers;—the walls of the chest are drawn apart and the air rushes in.)

To control the breath at the throat is injurious and painful; to control it by the strong muscles, that were made to do that work, is safe and pleasant.

A test that will show whether the breath is controlled rightly or not is this:—Take the breath fully, and if, at the moment the throat is opened to speak or sing, more breath rushes out than is needed, the muscles are not holding the breath back properly. This is especially true if there is a feeling of constraint or tightness about the throat, and a "letting go," as it were, of the abdominal and intercostal (side) muscles.

On the contrary, the lungs being filled, if the throat is open and unconstrained, and tones or words can be uttered and the lungs still remain full, and there is a

consciousness of holding firmly the muscles referred to, the breath is controlled in the proper way.

With right position, this matter of breathing is at the foundation; no one can hope to sing well who does not manage the breath properly.

## DELIVERY AND QUALITY OF TONE.

Deliver the tone without obstruction from lips, tongue, or teeth. Change quality by changing the shape of the mouth, especially the back part of it (the pharynx.) Distend for somber, reverent or majestic tones, (*maestoso*), close, or rather return to usual form, for the brighter ones.

Most of the practice in exercises with syllables (where there is no particular sentiment or emotion) should be done *without distension of the throat*, notwithstanding the quality so produced may be neither rich nor resonant. The reason why this is best is, that as somber emotions can not be continuously borne without mental injury, their constant expression can not be indulged in without injury to the voice. The *working tone* is not an emotional one. There need be no feeling imparted to the tone for the practice of mere vowel and consonant elements, nor for interval or flexibility work, and very little for phrasing. Some shades of emotion may sometimes be given in *solfeggios*, according to the character of the music.

## VOWELS AND CONSONANT ELEMENTS.

In the following exercise, Nos. 1 and 2 are for the principal vowel elements of the language, and No. 3 for the diphthongs. Nos. 4 and 5 are for the principal consonants. Practice No. 1, 2 and 3 as follows.

First, sing them as they are, then the same numbers omitting terminal consonants, leaving only the first consonant and the vowel; then, the same numbers omitting all consonants—leaving only vowels.

Sing Nos. 4 and 5 first as they are, then omit all vowels, leaving only the consonant elements with which the words begin.

Fill the lungs at every inspiration. Control the breath with the right muscles, and use as little breath as possible. Keep always an upright position, one that will give throat and lungs free play, and do not "make faces" nor unnecessary motions. Practice the vowels with great care to get right form, and the consonants with great force to get distinctness. Repeat *many* times.

(The following for distinctness of *terminal* consonants, may be sung to the above music.)  
 Bold, hailed, called, held, howled. Balm, calm, elm, helm, whelm. Elve,  
 halve, delve, selve, twelve. Maimed, claimed, hand, land, crowned.

Barb'd, orb'd, curb'd, arm'd, harm'd. Carv'd, curv'd, leav'd, serv'd, starv'd.  
 Wrong'd, hang'd, clang'd, bang'd, whang'd.  
 Learn'd, scorn'd, turn'd, burn'd, charm'd.

## EXERCISES FOR EXECUTION.

Sing first with syllables, then with "ah." Increase the speed as you are able without losing distinctness. Sing No. 1 through without losing time at the repeats or in passing from one key to the next.

No. 1.

Exercise No. 1 is a musical piece in 2/4 time. It consists of a vocal line and a piano accompaniment. The key signature changes from C major to F major, then to D major, and finally to A major. The piece includes several repeat signs and a trill in the vocal line. The piano accompaniment features chords and moving lines in both hands.

Sing each of the following numbers through the ten keys as above, using the same accompaniment. Let the lower voices stop singing, or take the exercise an octave lower, when it gets too high for them. *Do not strain the voice.*

No. 2.

No. 3.

No. 4.

No. 5.


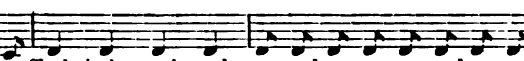

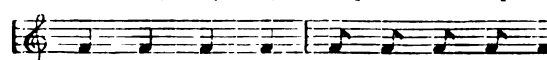
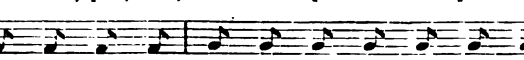
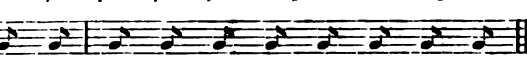
No. 6.

Exercises No. 2 through No. 6 are short musical pieces in 2/4 time, each featuring a vocal line and piano accompaniment. The key signature for all exercises is C major. Each exercise consists of a single phrase followed by a repeat sign. The piano accompaniment is consistent across all exercises, providing a steady harmonic background for the vocal line.

# EXERCISE FOR ARTICULATION.

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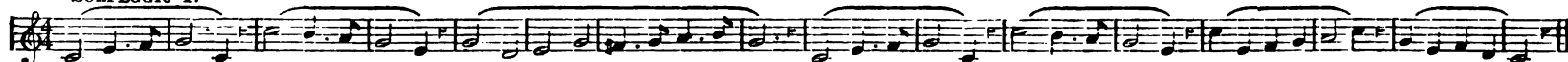
After singing the four words to the quarters, repeat them twice to the eighths that follow them, according to the little repeat marks. Doubling the speed will greatly increase the difficulty of utterance. This exercise may be practiced by sections or seats in a variety of ways,—each may sing a number, or, one after another, singing the same number, or one singing the quarters, and all the rest making the repetitions in eighths. All sing the last two measures.

		
1. Acc, face, chace, grace, 2. Old, scold, sold, gold, 3. Aunt, grant, cant, chant, 4. Bawl, crawl, drawl, squall, 5. Hire, lyre, tire, choir, 6. Go slow, low, crow,	Slack, jack, quack, pack, Braced, cased, laced, waist, Lank, frank, drank, blank, Scream, steam, gleam, beam. Bring, string, swing, king, Shun, pun, run, dun.	Cage, page, sage, rage, Shrink, drink, clink, chink, Grand, band, and, stand, We, three, sea, thee, Hide, bride, chide, guide, Pert, flirt, hurt, bert,
		
Pale, quall, frall, snail, Make, cake, bake, steak, Hang, twang, bang, kang, Breeze, wheeze, freeze, sneeze, Quite, right, smite, mite, Damp, camp, cramp, scamp,	What a dread - ful com - pli - ca - tion, Me will be a re - al won - der, Sure it is through tri - bu - la - tion An - y way you choose to view it, We can't stand this an - y lon - ger, Hor - rid! there, my tongue's sus - pend - ed,	For dis - tinct pro - nun - ci - a - tion. Who gets through with - out a blu - der. That we get our ed - u - ca - tion. How it twists the tongue to do it! Un - less tongue and throat grow strong - er. And I'm glad this work is end - ed.

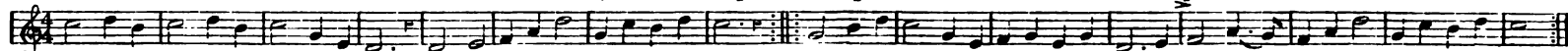
## PHRASING AND EXPRESSION.

Good phrasing is as necessary in music as in language. Phrases are made by little stops or pauses where breath may be taken. Taking breath in wrong places, either in reading or singing, makes wrong phrases and injures sound and sense. In the first Solfeccio the phrases are clearly indicated. Find them out without aid in the others. See where the music calls for *cres.* and where for *dim.* Syllables first, then "ah."

### SOLFECCIO 1.



SOLFECCIO 2. Phrases often end where there are no rests, as rhetorical pauses take place where there are no marks of punctuation.



SOLFECCIO 3. Where the key changes apply syllables accordingly.



Legato and Staccato.



Appoggiatura. Accent the small note, giving it one beat.

SOPRANO.	ALTO.	TENOR.	BASS.	SOPRANO.
				

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